

THE

digest



The Race Track by Ryder. Lent by Cleveland to Whitney Museum. (See Page 9)

THE NEWS MAGAZINE OF ART

CENTS

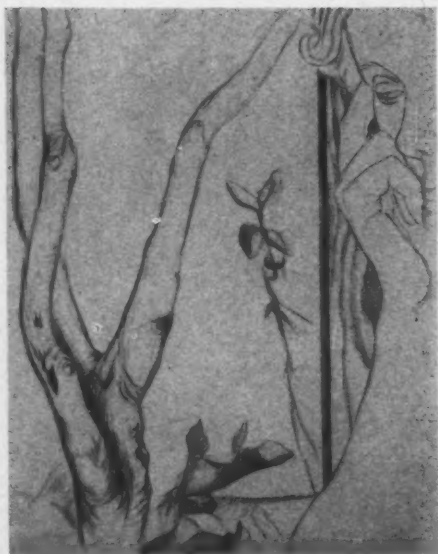
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THE ART DIGEST

Vol. 22, No. 3 November 1, 1947

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"Partisan Intolerance"

SIR: I wish to assure you of my continued admiration for your policy and views. Please do not be discouraged by conflicting reactions. We notice in all our contacts with so-called intelligent people an increasing viciousness in "partisan intolerance," to quote your June 1 editorial. We would feel there was little left if editors such as you fail to hold high the torch of free thinking.

—HENRIETTA F. WILLIAMS, Modesto, Calif.

Deserved Encouragement

SIR: Just looked over the Oct. 15 DIGEST and was delighted to see the picture of the prize winner from the Second South-eastern Annual, with comments. You have no idea how much good this will do to encourage Southern painters.

—BEN E. SHUTE, High Museum, Atlanta.

The Artist Pays

SIR: The artist pays and pays, and receives little in return. He pays for framing, he pays for crating, he pays express and insurance, and he pays a sales commission. And speaking of paying, a rash of exhibitions with fees of \$1 to \$5 have been springing up. Your Sept. 15 issue had eight listed. If we must continue paying everything, perhaps we should increase such fees and pay the gallery to give the pictures away.

—HARRY H. SHAW, Art Dept.,
Southwestern Louisiana Institute.

Evelyn Marie Scrapbook

SIR: Please give Evelyn Marie Stuart a big orchid for me. I clip all her masterpieces and have them in a special file. So please do not change her space to a two-column job; I like it just as it is and it fits my file. How about plugging for some kind of system whereby the artist does not have to assume all the financial liability in sending his paintings to a show?

—MRS. RUSSELL E. WERTS,
Cuyahoga Falls, Ohio.

More Room for Evelyn

SIR: How about giving the honest voice of Evelyn Marie Stuart more room in your columns? I have been thinking about her spirited and remarkable contributions to American art criticism.

—JO PADDOCK, New York.

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Entry blanks will be available December 1st, 1947 and may be secured by writing Dr. Frank J. Roos, Head of the Department of Art, University of Illinois, Urbana, Illinois.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

To Jury or Not to Jury No. 2

THE PERENNIAL PROBLEM of art juries which has been a plague on all our houses—since the Industrial Revolution disrobed the old guild system of professional standards—appears again to have come to the fore in the nation's studios, ignited by the juried mediocrity of the Pepsi-Cola exhibition. Proof of the present hair-trigger tension is evidenced by the many letters-to-the-editor following last issue's editorial on juries. Most interesting of these letters came from Hobart Nichols, president of the National Academy, who said:

"Your editorial in the current edition, 'To Jury or Not to Jury,' is a timely comment on a very old problem which has become very acute at present. Today, when everyone who applies paint to canvas considers himself an artist, the mass production is enormous and they all want to exhibit their work. To you writers and the museum directors, who have encouraged the inept and the amateur, belongs the credit or the blame, as the case may be. Out of 1,300 paintings submitted [last year] to the Academy Jury only 13 were definitely accepted.

"Some critic at the time said the Academy had to 'bolster its exhibition by inviting work.' He was quite right. The best of our artists will no longer submit their work to juries, so it has become increasingly impossible to assemble a really good exhibition by this method.

"Incidentally, I want to take exception to your rather unsavory and mistaken allusion to the Academy [drawing a parallel between capitalist conservatives and communistic state-slaves]. There is certainly no iron curtain at the Academy. For years we have kept a record of the proportion of non-members to members comprising our annuals, and it may surprise you to know that the average is one-third to two-thirds in favor of non-members." [This is no surprise; several times I have praised the generous hospitality of the Academy to strangers within its mansion.]

Continued President Nichols: "Next year we will probably operate on a half-jury, half-invited basis which agrees with the suggestion you offer in your editorial."

The Academy is to be congratulated on its return to a wise policy which prevailed before war-time transportation forced so many national shows to limit themselves to invited work. As we said last issue, the ideal exhibition, all angles considered, is the fifty-fifty division between invited and juried exhibitions—provided you cannot find a McKinney to assume the entire assignment.

NIERENDORF, SCHOLAR-DEALER:—Karl Nierendorf, who died last Saturday night (Oct. 25) after a heart attack while dining with friends at the Hotel Plaza, was a rare combination of shy scholar and sagacious businessman. So firm were his personal convictions that, once his finely-trained mind was convinced of the rightness of his opinion, nothing could alter his decision. This, perhaps, explains his long-time championship of Paul Klee. Mr. Nierendorf believed that Klee was a great modern master, and he devoted much of his too-short life to "selling" his favorite to America. In fact, death came at 58 shortly after he returned from another trip to Europe where he selected additional Klee importations.

So successful was Mr. Nierendorf in his crusade that his name and that of his artist are inseparable in the art public's mind. Surviving is his brother, Joseph Nierendorf.

PICKER OF NEW TALENT:—It is with extreme regret that we learn of the resignation of Fanny Ganso as director of contemporary American art at the famous Weyhe Galleries. Fanny, as she was known to a widening circle of admirers, possessed an almost uncanny ability to pick young or unknown talent, long before the rest of New York could see the light. During the years, after she succeeded Carl Ziggrosser at Weyhe's, she perhaps made one mistake—but of that one we are not too sure. Mrs. Ganso's keen perceptions were reinforced by her attractive personality as she toiled to open wider the brackets of progressive art. It is to be hoped that her well-earned rest will be merely a temporary departure from contemporary art circles. Fanny Gansos are few and far between.

PARDON MY GLOVE:—Every so often an editorial writer is privileged to indulge in the soporific aroma of that old bromide, "I told you so." And this one I have been expecting. Readers of the DIGEST will, perhaps, remember my tirade against the scholars and museum leaders who signed a petition criticizing the State Department for bringing to America for safe-keeping numerous masterpieces from a German salt mine. The scholars said we were stealing Germany's heritage; I claimed we were merely protecting it from the Russians; that Americans had never gone in for artistic spoils of war, but that our former allies wanted art as well as factories and atomic scientists. The scholars disagreed in multi-syllables.

Now, I would like to quote from an interview given the Paris edition of the *Herald Tribune* by Francis Taylor, director of the Metropolitan and one of the few museum heads not fooled by fine phrases. Back from a tour of Germany, Mr. Taylor told the American Club of Paris that hundreds of thousands of German museum pieces have disappeared behind the "Iron Curtain." Unlike the German treasures in American custody, there is no public record of the Soviet holdings. Mr. Taylor was pessimistic about their eventual restoration, having heard that a special German wing was being added to the Hermitage Museum in Leningrad.

Meanwhile, the masterpieces "ctolen" by the Americans rest in the air-conditioned vaults of the National Gallery, catalogued and protected from the eyes of common people.

WHO GIVES A DAMN DEPT.:—The *New York Post* is a very excellent newspaper, usually on the right side of the human equation. But . . . it has no art critic, and at the same time can afford to expend editorial dollars for tripe such as Elsa Maxwell writes from dear old Cannes, France: "When Maurice Chevalier called me on the phone and said in that well-known voice, 'Elsa, I have decided to do something I never did before. I am going to give a large party next Wednesday night. Will you come? Many friends of yours will be there; we will have cocktails, dinner and dancing. Don't dress.' 'Certainly, Maurice,' I replied, 'and I'll be there with bells.'" Hit me again, officer, I can still hear her!

ART DIGEST—NOVEMBER 1, 1947

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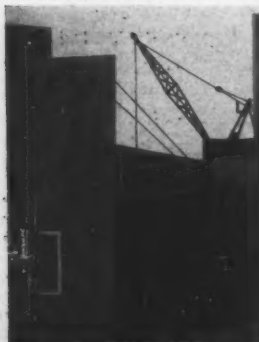
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A Modern Viewpoint

By RALPH M. PEARSON

Why the Debacle at Pepsi-Cola?

Here is an art patron, a business firm, trying to do a constructive job of encouraging American art. It spends money generously to provide the bulk-iest prizes of the year, gives achievement awards, fellowships, buys paintings. It keeps its hands off the jurying, as it should, and places that responsibility where it theoretically belongs—and where many of us for many years have argued it should go—with artists. Then these artists reward imitation, bungling confusion, complete ignorance of the design of the ages, artistic illiteracy of the rawest sort—to the great discredit of themselves and the art of their time. The occasion demands blunt speech. I propose to speak bluntly. The exhibition and its awards make me ashamed of my profession.

Take the first prize winner of \$2,500. The record says this young painter studied at the National Academy of Design. The juries which admitted his work were composed of Albright, McCosh, Menkes, Pittman, Shannon and Bouche. Names on the prize award jury were Henry Varnum Poor, Wm. M. Milliken of the Cleveland Museum (the only non-artist on the juries) and Wm. A. Gaw.

Henry Kallem's five years at the National Academy School undoubtedly gave him what is called "a sound academic training" in the skilled copying of any subject, but certainly no understanding of the Modern Renaissance. Yet his painting, *Country Tenement*, is not academic. It is a rough, crude, fumbling impression, vaguely imitating the modern but as definitely winning no claim to that title, except a beginning—a mood. Kallem has apparently revolted from the Academy, for not a hint of its merits are visible, and has floundered toward the Modern without knowing where he was going or what he wanted. A tragic victim, he appears to be, of the prevailing confusion and conflicts of our official art education. For this he is rewarded.

Henry V. Poor practices a creditable degree of modern, creative design, especially in his ceramics. He should recognize the lack of this foundation of all art—if he understands what happens under his own brush. Mr. Milliken should know the art of the ages; if he does not, as this award implies, he could have called in his well equipped colleague, Thomas Monroe, for advice. William Gaw is represented in the exhibition by one of the 16-odd paintings which should not be honored even on art school walls. Menkes, and Pittman belong mainly on the academic side of the fence and would be expected to demand academic competence, even if they did not recognize modern blunders.

Two other paintings imitate Chagall; one gets the \$1,000 prize. Another imitates El Greco.

Confusion, then, and imitation and ignorance, comprising a no-man's land between two opposed schools, are highly rewarded. Consider the effect on students, young artists and our future art.

Who is to blame? What can be done?

The Art Digest

THE ART DIGEST

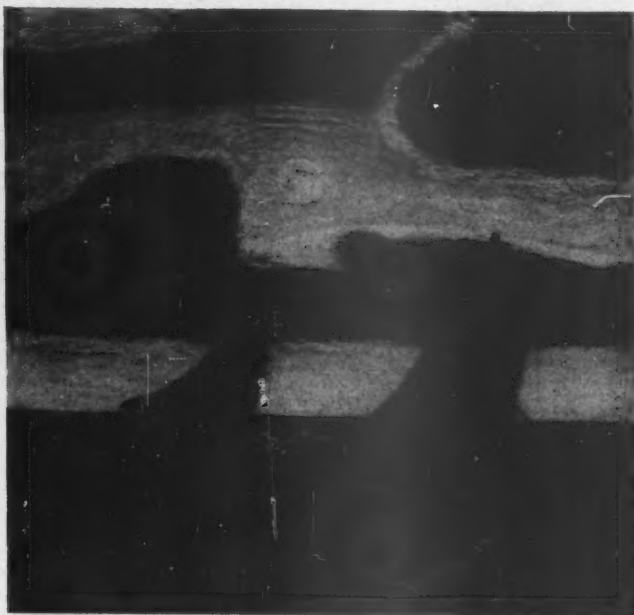
Vol. 22, No. 3

The News Magazine of Art

November 1, 1947



Temple of the Mind: RYDER (Albright Gallery)



Moonlight Marine: RYDER (Metropolitan Museum)

Genius of Ryder, American Mystic, Reviewed by Whitney Museum

THE WHITNEY MUSEUM pays tribute to one of the great figures of the American art world in its current exhibition, which marks the centenary of Albert Pinkham Ryder. The artist was born in New Bedford, when it was still a great whaling port, and it is the mingled nostalgic memories of the sea and the New England countryside that he drew upon for his early works. In his own day, he was widely considered an erratic artist who "took liberties with nature." In one sense the criticism is just, for he created a strange, other world, which obeyed the logic of its own mysterious laws, yet there are both robustness and realism in his paintings.

His visionary world, like that of Blake, was both awesome and vivid, an evocation of elemental forces that have the intensity of a dream. Curiously enough, his work seems much nearer modern procedure in its soundness of

plastic design and freedom from naturalism than to the art of his own day and age.

Ryder's education was completed with graduation from grammar school, principally because of impaired vision that continued to hamper him in all his later life. Formal art training did not fall to his lot, but he early began an incessant struggle to set down natural forms with brush or palette knife; even as a child, he was enraptured with color. His early paintings, pastorals of his boyhood environment, especially recall a phase of Blake's work. There is, moreover, a sturdy realism in much of these works, not to be found in his later output. *The Barnyard*, with its carefully-defined contours and solidity of forms; *Fruitful Pasture*, or *Mending the Harness* reveal the artist's tenderness to these homely subjects, glowing in light and color, as well as the artist's

delight in his "Remembrance of Things Past."

While there is no documentation of his young manhood, after his removal with his parents to live with his brother William, who was a prosperous hotel proprietor, Ryder's activities become a matter of firsthand knowledge from many sources. Although he is often styled a recluse, he was no dweller in an ivory tower. He was deeply interested in life and in people, but wanted to shut out anything of the outside world that disturbed concentration on his inner vision. It is true that he lived as a hermit, but his many friends sought him out and were warmly welcomed. His often quoted saying: "The artist needs but a roof—a crust of bread and his easel and all the rest God gives him in abundance," exactly expresses his attitude to life.

The sincerity of this credo is exemplified in his life in the studio which he finally obtained. Here chaotic confusion reigned, strips of wall paper hung down, heaps of dusty objects were cluttered about an easel that was literally glued to the floor through successive drippings of varnish. Here, oblivious of discomfort, he worked in absorption, often wrapping himself up in a buffalo robe and lying down on the floor to sleep.

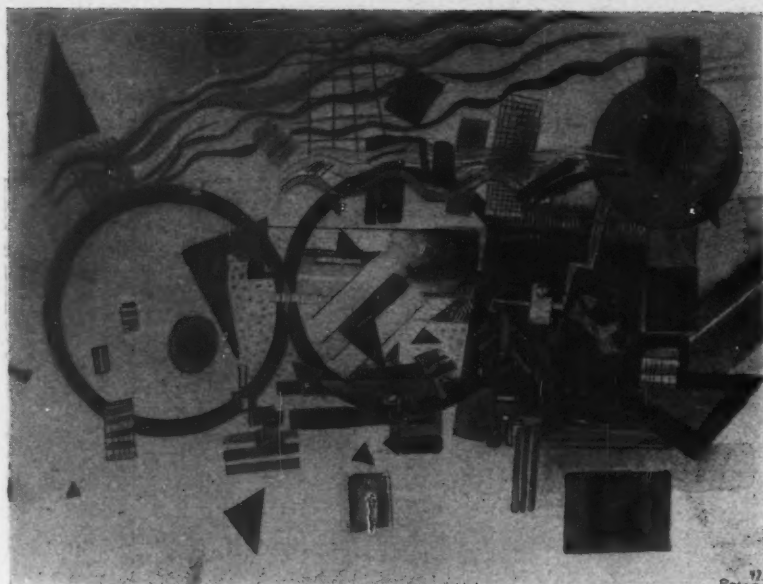
In his great productive period, which may be roughly dated as beginning in 1880, much of his work was drawn from poetic themes. Chaucer, Shakespeare, Byron, Moore, the Wagnerian operas supplied many of his motives. Yet there was never anything less literary than the imaginative recasting of these themes that he effected. It was natural

[Please turn to page 34]

The Dead Bird: RYDER. Lent by Phillips Memorial Gallery



November 1, 1947



Two Rings: HILLA REBAY (Watercolor, 1947)

New Non-Objective Show Installed

THE NEW ACADEMIC FOLD of abstraction seems to be gathering recruits in the current loan exhibition at the Museum of Non-Objective Art, for unfamiliar names (at least to the writer) are in preponderance. This showing is marked by competence in painting, if not always clarity of design.

It is interesting to observe how many of the exhibits are concerned with an analogy between music and abstract design, either in the complexity of contrapuntal effects, or the starkness of patterned rhythms. Examples are plentiful. Helen Louise Kendall's *Fugue in Rectangles* seizes the essential character of this polyphonic form of composition, but does not bring it to the usual climax. Merrit Woodard's *Scherzo*, through its delicate adjustment of color and forms, suggests the delicate succession of movements of this particular phase of a sonata.

Scarlet's *Dancing Squares*, however, seems especially static, while Alice Ma-Saint-Severin: ROBERT DELAUNAY Acquired by Minneapolis Institute



son's *Classic Nocturne* baffles one seeking for its significance. Xceron contributes to this musical group of compositions, a distinguished canvas, *Rhythm*, resolving intricacies of detail into harmony.

Hilla Rebay is represented by a group of her large authoritative canvases and a number of smaller ones; among them is a delightful *Two Rings*, in which there is the appearance of the jewelled facets of a kaleidoscope pouring out in a gleaming spate. Other works calling for commendation are by Robert Wolff; Der Hohannesian; Michael Schlazer; Kamen and Richard Veit. James K. McMenamin's two *Compositions* seem too diffuse for concentrated design, while Jordan Belson's *Painting* is obscure, to say the least.

—MARGARET BREUNING.

Delauney Gift

BACK EARLY in the century, when the now old masters of the modern movement were busy breaking up figures, still lifes and landscapes into cubes and prisms, Robert Delaunay struck out on still another new path in a series of dynamic, dramatic and colorful studies of architecture. The most famous of these are the 1909 *Saint-Severin* and the 1911 *Eiffel Tower*, although he did several versions of each subject.

Delaunay continued to exert considerable influence on modern French painting until the time of his death in 1941, but he is neither well-known nor well-represented in this country. A long step toward the rectification of the latter situation has been taken by the Minneapolis Institute of Arts through the acquisition of the *Saint-Severin* masterpiece, wherein the alternating blues and greens of the receding Gothic arches provoke a mood of cool majesty. The painting was in the collection of the Hanover Province Museum in Germany until Hitler declared it "degenerate," and it finally arrived in America by way of Denmark.

Laurels Too Late

ALFRED H. MAURER is, in a way, an excellent case for modernism in art, and an answer to the erroneous but common assumption that "modern artists paint that way because they never learned how to draw." Maurer, the son of the Currier & Ives artist, had a sound academic training, which was acknowledged in 1901 by the then conservative Carnegie International first award for an academic Whistlerian canvas. Immediately thereafter, Maurer was in Paris, the first American to become intimately associated with the modern movement then being launched by Matisse and others. He developed a Braque-like idiom in still life about the same time, if not before, Braque did. A small, but fairly comprehensive retrospective of his work is now current at the Bertha Schaefer Gallery, through November 8.

After shameful neglect during his lifetime (which ended in 1932, by suicide), Maurer is gradually beginning to be appreciated, especially among the more progressive collectors. (It is heartening to note that 10 of the 17 paintings in this exhibition are borrowed from collections.) There are contemporary abstractions seen every day along 57th St. which, although still startling to the conservative, are old-hat imitations of the sort of thing Maurer had perfected in the first decade of the century.

Still Life With Pears, lent by the Addison Gallery, is an excellent example of his best work in that idiom. It is a thoroughly finished canvas. (Which brings to mind the remark made by Maurer in answer to a question about a fauve painting: "Of course it's finished—it has a frame on it!")

Perhaps the most interesting of the pictures in this exhibition is an abstract *George Washington*. It is an intriguing and beautiful composition, even before you recognize the hidden features of the first president.

—ALONZO LANSFORD.

Margo Cellocuts

ONE OF THE MOST tireless experimenters in the graphic arts is Boris Margo, whose achievement with the versatile new medium he has developed and named cellocut, is now being honored in a handsome, retrospective display at the Brooklyn Museum.

For the first time the process of cellocutting is explained in a catalogue introduction by the artist. Briefly, the process involves a liquid plastic material (sheet celluloid dissolved in acetone) that is poured on such surfaces as prestwood, copper, brass, aluminum or zinc sheets. When this varnish has set, the face can be worked with etching or woodcut tools. The resulting plates can be either intaglio or surface printed and the picture printed by hand or etching press.

Gifted with an extraordinarily inventive mind, Margo can well be proud of this brilliant series, which covers the last 13 years. In the most recent work increased technical knowledge and confidence yield added color richness and freedom, culminating in the amazing *tour de force*, *Telecast*.—J. K. R.

Drewes Abstractions

WERNER DREWES is one Bauhaus-trained abstractionist, dependable always for adult, reasoned work executed with technical perfectionism, who has managed to avoid formulas that might have been easy and profitable. His current exhibition at the Kleemann Galleries is a handsome one in every respect, cohesive yet varied, and it should appeal to a wide audience. As sheer decorations, these new canvases ask to have rooms built around them that pick up the riot of color which is brilliant and muted by turns. The designs, too, are invariably pleasing to the eye, but that isn't all. Each painting has a mood and spirit of its own, here cool and mystical, there dramatic and dynamic.

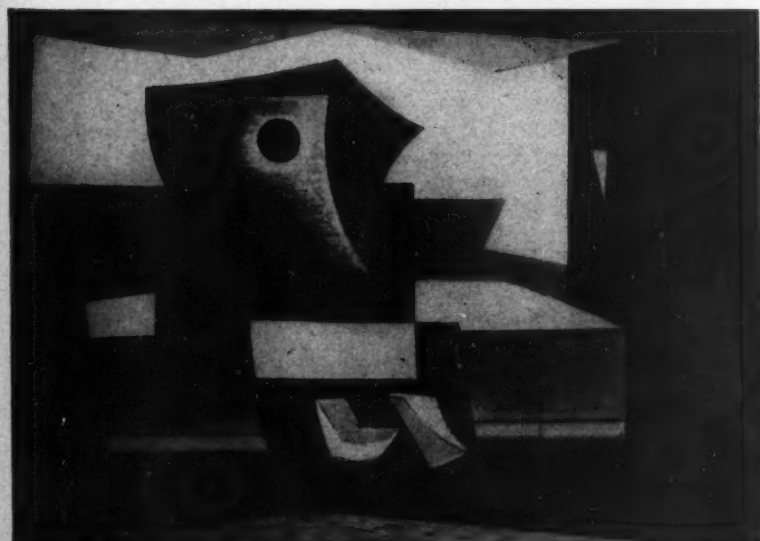
Dawn of an Epoch, with its weighty, moulded forms, the richly pigmented *Heroic* and the fluid but sharply defined *Flight* are pure abstractions. Representation, however abstracted and rearranged, shows up in most of the other canvases—in a barely discernible green torso in *Witch of the Forest*, in a colorful nature fantasy entitled *Summer*, in the dynamic *Music and the Sea*.

The dream-like rising forms, silhouetted against a brilliant blue sky, give *Moonlight* a surreal quality, while in *Seashore*, Drewes has managed a kaleidoscope of sails, summer houses, picket fences, and bits of sky and water, without clutter or over-busyness. (Through Nov. 15.)—Jo GIBBS.

Serigraphs by McConnell

Serigraphs by James McConnell, mid-western painter and teacher, were first introduced in group shows at the Serigraph Galleries last season. Now the galleries are showing a larger view of his dynamic output, including both early, representational work in low-keyed palette and later prints that are hot-jazz in mood, high-pitched in color and executed with skill throughout. Outstanding among these recent brilliant semi-abstractions are *Hammerhead Blues*; *Sangre y Arena*, a rhythmic fury of action; and a calmer *Textural Invention*. (To Nov. 8.)—J. K. R.

Heroic: WERNER DREWES. On View at Kleemann Gallery



The Black House: XAVIER GONZALEZ (Watercolor, 1947)

Spontaneous Beauty of Gonzalez Watercolors

JOSEPH LUYBER, who opened his art gallery in the Hotel Brevoort last year with an exhibition of oils by Xavier Gonzalez, has moved uptown where he has opened the attractive new Luyber Galleries at 112 East 57th Street with a superb group of recent watercolors by Gonzalez, as handsome a premier exhibition as any dealer could want.

There are more than 20 paintings in the current show, nearly all painted on Cape Cod this summer in Gonzalez' new style, that abstracts the essence of landscape to create paintings that are free as the dunes and ocean they depict—and as beautiful. Possessing a wonderful spontaneity, most of these pictures appear at first as quick sketches for future painting, for they convey the nervous excitement of immediate impression. But Gonzalez has a misleading simplicity: a conscious, skilled omission of non-essentials.

An interesting feature of the paintings is the artist's bold use of the

white of the paper as an integral color feature, as in *North Atlantic from Cahoon Hollow*, in which much of the meeting sky, water and dunes are left white. Just as some sculptors claim to discover the form in the block of wood, Gonzalez seems to impress the landscape invisibly on the paper with his first glance, requiring only to emphasize details (through delicate drawing and enveloping washes of color) to complete the painting.

Other outstanding pictures in a show that maintains a peak level throughout are *Dead Gull*, a quick assured color drawing that has poetry and understanding; *Quahaug Beds*, in subtle, golds, greys, blues and greens; *North Atlantic from Newcomb Hollow* and *There Are Skies* (lent by Richard F. Warner). *The Black House* (reproduced) is the only gouache in the show and painted in somewhat different mood. (Until Nov. 8.)

—JUDITH KAYE REED.

Benton Returns to Britannica

William Benton, who, as Assistant Secretary of State for Public Affairs found himself in the middle of the controversy over the State Department's modern art collection, has returned to his former, quieter job—that of chairman of Encyclopaedia Britannica's board of directors. In addition, he has been elected chairman of the board of Encyclopaedia Britannica Films, Inc. Along with Chancellor Robert M. Hutchins, Benton was instrumental in bringing the 178-year-old reference work to the University of Chicago.

Although he resigned the assistant secretaryship on October 1, Benton will continue to serve as a special consultant for UNESCO, and will act as chairman of the United States delegation at the general conference in Mexico City this month. He also continues as a trustee of the University, although he will not return as assistant to the Chancellor.



The Buffet: CHARDIN



Hare and Stock Flowers: CHARDIN

Chardin and Other Still Life Masters Featured in New York Show

AN EXHIBITION of French Still Lifes, at the Seligmann and Helft Galleries, is a distinguished showing that deserves that often-abused label, "important." Thirteen works by Chardin would alone constitute a spectacular occasion, but, when to this listing are added paintings by Cézanne, Courbet, Pissarro, Renoir, Manet, Desportes, the embarrassment of riches is evident.

Chardin, living in an age of artificiality and rococo elegance, is a remarkable example of an artist's power to isolate himself from the superficialities of his immediate environment in the development of his innate genius. The direct honesty of his vision, and his logical appreciation of the real qualities that contribute to pictorial art, separated him from the virtuosity of the painters of *fetes galantes* on the one hand and from the sentimentality of those, like Greuze, who advocated a return to a simple life.

Chardin's early technique owed much

to the Dutch Coypel and Vanloo, but he soon threw off these influences in his untiring search for increased simplicity, solidity and light. If some of the objects chosen in his still lifes suggest the Dutch artists, his handling of light is at complete variance from them; he does not present delicate nuances of atmosphere, but broad contrasts of balance in light and half-tones.

It is scarcely necessary to cite particular items from this imposing array of Chardin's works, for even the smallest canvas reveals his power to render the solidity of forms, the texture of surfaces, the enhancement of compact designs by subtle beauty of light patterns. One recalls the tribute of Diderot on viewing Chardin's work; "O Chardin, it is not white, red or black that you grind to powder on your palette; it is the very substance of the objects themselves."

Courbet's *Fruits* is an affirmation of his belief that painting is a completely

physical language that represents existent objects. Yet with how much charm he invests realism in this canvas. In an early work by Cézanne, *Bouquet dans une vase*, there is a decided impression that Cézanne had taken a leaf from Courbet's book, however much the later canvases diverge from it. It is this continuity of artistic language that is suggested throughout the exhibition—Cézanne's apples, Renoir's luscious fruits share much in common with the exquisite textures and substances of Chardin's work.

A rarity of the showing is the only known painting of flowers by Chardin in his *Hare and Stock Flowers*, where the amazing range of subtle color in the tactile richness of the animal's fur is contrasted with the bowl of crispetalled flowers in a coherence of sound design. Another rare item is a still-life by Pissarro, certainly the only one the writer has ever seen, which in its precise definition of forms in spatial design, must antedate his conversion to impressionism.

Two canvases by Vallayer-Coster, presumably a contemporary of Chardin, illustrate the futility of imitation. For while the silver coffee pot and service or the delectable plums approach as near as possible to Chardin's still lifes, they entirely lack that touch of genius that would give them vitality.

This casual survey of an extraordinary exhibition can scarcely convey its impressive character—it must be seen to be appreciated. An admission charge of 60c is being made for the benefit of the Quaker Emergency Service. (Through Nov. 22.)

—MARGARET BEUNING.

Tapestries of France Come to New York

On November 22, a parade of 600 years of French tapestries, loaned by the French Government, will open at the Metropolitan Museum. These 200 works by artists, and artisans form a record of French civilization from the 14th century to modern times, and comprise the most important art treasure ever sent out of that country. Twenty-four galleries on the second floor of the Metropolitan are being cleared for their display.

Earliest and most famous are 24 panels of the Apocalypse series from the Cathedral of Angers, which were

begun in 1376 for the Duke of Anjou and passed by bequest to the Cathedral in 1480. Other fabulous works are the medieval *Lady and the Unicorn* and *The Life and Miracle of St. Stephen* from the Cluny Museum, and the sumptuous *Story of the King* from the French National Furnishings collections. Modern tapestries are also included. The collection was assembled from French museums and shown first in Paris last year (see Aug. 1, 1946 *DIGEST*), and later exhibited in part in Brussels and London. It will be on view at the Metropolitan Museum through February.

After Four Centuries

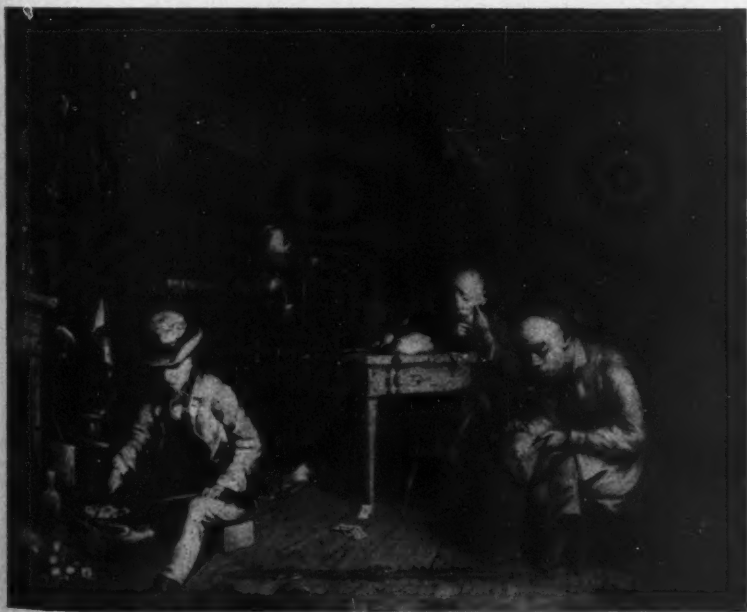
ON OCTOBER 7, the Grand Gallery of the Louvre was thronged with people for the first time in almost ten years. It was also finished, in palace décor, after a delay of four centuries, according to plans proposed by Hubert Robert in the 18th century. Three hundred masterpieces of the Italian and Spanish schools are now displayed in chronological order, with the *Mona Lisa*, Titian's portrait of Henry IV of France and Raphael's portrait of Balthazar Castiglione in the places of honor in the center of the gallery.

M. Rene Huyghe, Chief Curator of Paintings and Drawings, explained the basic ideas followed in the redecoration:

"Within a few short months of each other the Museum of Impressionism (in the Jeu de Paume) and the Grand Gallery of the Louvre have opened—the first clean-cut, modern, with bare and simple walls, the other classical and sumptuous, decorated with pilasters, moldings and gold. This contrast was intentional. We do not believe that there is only one correct type of museum. The Impressionists need the simplicity, the closeness to the garden and the out-of-doors of the 'country cottage' of the Louvre. The Spanish and Italian painters need a classical background, a palace décor full of tradition.

"When the visitor walks through the Palace, he now sees it in its complete perspective. When he turns to admire the pictures, he finds that architectural sections now separate panels ten to thirteen meters long, each presenting a distinct unit to the eye and the mind, and each consecrated to a particular artist or school of art."

Both Ohio and Pittsburgh claim David G. Blythe, both with reason. He was born in East Liverpool, died in Pittsburgh, and divided his time and his painting subjects between eastern Ohio and western Pennsylvania. Previously honored by the Carnegie Institute and the Whitney Museum, this 19th century genre painter came into his own in Ohio this October, when the Butler Art Institute in Youngstown presented a large and comprehensive loan exhibition of his work. More than half of the paintings were shown publicly for the first time. The Tramps' Hideout, lent by Judge William H. Vodrey of East Liverpool (reproduced below) is a typical example of his work—in subject, treatment and the not-too-sharp-edged satire that was one of the distinguishing characteristics of this artist of the people.



November 1, 1947



Summer on the Cape: LEON KROLL

Kroll, in New York Show, Ignores "New Look"

"NEW LOOKS" have come to painting almost as often as they have to fashion since the turn of the century. Many artists try them on, some modify the prevailing mode to suit their own styles, a few look pretty ridiculous in extreme versions that don't suit them for a while, then discard them altogether. But there are some artists who, like really well dressed women, adopt a basic, "classic" style that expresses their own personality early in their careers and stick to it—never

quite in but never out of fashion.

Such a painter is Leon Kroll, who is having his first exhibition of all new work in many years at the Milch Galleries. (The show last year at French & Company amounted to a retrospective.) It is an all-figure show, the only landscape of any importance being incorporated into the handsome big *Summer on the Cape*. This you would recognize as a Kroll as far as you could see it—from the disposition of the two figures, the expansiveness, and the cool precision of his polished technique. There is a woman in every canvas, oil sketch and drawing—some indoors, some outdoors, some nude, some clothed and some in the process of becoming one or the other. These women, too, almost amount to a Kroll trademark. They are always serene, relaxed and thoughtful, untroubled by either tensions or tempers.

An interesting feature of the show is the inclusion of a number of oil sketches and unfinished canvases which are much freer than the finished paintings, and quite revealing of the artist's methods of composition and application of pigment. Among these, *Preparing to Pose*, *Sketch for Portrait* and *Studying the Script* are particularly attractive. The five sanguine drawings of nudes are a very affirmative answer to the skeptics who suspect that no contemporary artists can draw. *Reclining Nude* is as beautiful an "old master" drawing as anyone would want to see. (Through Nov. 15.)—JO GIBBS.

Europe Lends Art Too

One of the two galleries of the Petit Palais in Paris, which have been devoted to loaned masterpieces from the Louvre, is being readied for an exhibition from the Vienna Museum. At the same time, preparations are under way for a large exhibition of French 19th century art, which will open at the Palais des Beaux Arts in Brussels on November 14. Works are being loaned by the Louvre, the City of Paris Galleries and Belgian museums.



Summer Afternoon: HUGO ROBUS

Sculpture of Today Reviewed by Toledo

Summer Afternoon by Hugo Robus (reproduced above) is one of the outstanding works in the impressive and lively exhibition of *Sculpture Today*, a survey of modern sculpture trends, from Renoir and Maillol to the present, arranged by the Toledo Museum. Fifty European and American works will be on view until Dec. 15.

The museum's first large sculpture show in ten years, the exhibition has been well designed to avoid the awesome formality often associated with such displays. Size of works included was limited to 30 inches in height, while an informal note is the inclusion of a group of original sketches made for *New Yorker* magazine cartoons on sculpture.

Among the sculptors represented, whose works utilize lead, aluminum, glass and plastic, as well as traditional sculpture media, are Calder, Callery, De Creeft, Duchamp-Villon, Epstein, Flannagan, Gross, Lachaise, Laurens, Laurent, Maldarelli, Moore, Noguchi, De Rivera, Umlauf and Zorach. This

Eternal Mother: CHAIM GROSS
On View at Associated Until Nov. 15



loan exhibition, which also includes a group of drawings by outstanding modern painters and sculptors and a collection of ceramic sculpture loaned by the art department of U.C.L.A., will be shown at the Art Gallery of Toronto during January.

Sculpture by Gross

A WARM SYMPATHY and respect for human relationships characterize the sculpture of Chaim Gross, a factor that makes his choice of acrobat themes more than just a whim. For in the dependence of the performer on his partner there is, of course, just the symbol of all human dependence that a sensitive artist like Gross would employ. And it is this attitude that makes the collection of more than 30 diverse works by Gross, at the Associated American Artists Gallery, a consistent exhibition.

Outstanding among the large works in the show, created during the five years since his last sculpture exhibition, are a large memorial to *My Sister Sarah, Victim of Nazi Atrocities*, an elongated six foot woodcarving, mournful and lyric and more severe than most of his other work; *The Eternal Mother* (reproduced), a mother and child pair that for all their chunkiness are buoyant and charming; the acrobatic *Twins* (lent by the Whitney Museum) and portraits of collector Hy Brown and *René*, the first striking and the latter both decorative and appealing in a deeper sense.

Smaller works, in which Gross sometimes achieves greater success through succinctness, include the charming *Mimi Praying*, the little *Tumbler* and the clever *Circus Totem*. Also included are drawings that further reveal Gross' well known rhythmic approach to form. (Until Nov. 15.)—JUDITH KAYE REED.

Chicago Acquires Famous Curry

Very few of the late John Steuart Curry's important works remain on the market. One of these, *Hog Killing Rattlesnake*, has just been bought by the Art Institute of Chicago through the Associated American Artists Galleries. Since the artist's death in 1946, it has been in the collection of his widow.

Art in Casual Setting

THE CASUAL VISITOR to New York is frequently oppressed by the mile after mile of cold, huge and impersonal apartment house facades. Most of them are not aware that Manhattan has literally thousands of enchanting "back yards," communal and individual. One of the most charming of the lot is Amster Yard on East 49th Street, entered by an "alley" that, in 1673, was part of the Boston Post Road.

James Amster is a smart young decorator who has achieved an enviable reputation for putting antiques into modern settings with very stylish results, and, in staging a first exhibition of modern sculpture by Elizabeth Elser in his "yard" and "alley," he has done it again. Miss Elser's work, which ranges from portraits to out-and-out abstractions, looks very fine indeed, casually but cleverly spotted around a garden where crocuses bloom in late October, and set against the quaint old pre-Revolutionary toll house which will eventually house an art gallery.

Miss Elser hasn't yet settled on one style, and her carvings show quite a number of diverse influences without being annoyingly derivative. Her greatest forte is catching the character of animal gestures, even in the near-abstractions, with more than a little wit. Among the particularly successful pieces are *Leda*, a solid abstraction in Formosa marble, a droll *Pelican* in brownstone, and the rhythmic, simplified *Cellist*. Most of the work is soundly conceived and executed, and is decorative as well as entertaining. (Through Nov. 15.)—JO GIBBS.

Gift to Rutgers

A collection of 700 paintings and drawings of wildlife and landscape has been presented to the Geological Museum of Rutgers University by R. Bruce Horsfall, artist-naturalist and a pioneer in the now popular museum technique of habitat group presentation.

Regions of the Himalayas, Ceylon, India and the United States are described in the Horsfall pictures.

Leda: ELIZABETH ELSE
On View in Amster Yard



Durfee Debut

THE 57TH STREET BRANCH of the Grand Central Galleries has made an auspicious start this season on its avowed program of introducing "new young progressive members," with a first one-man show by Hazard Durfee. Generally, Durfee's work is modern without being flamboyantly so, partaking of elements of both abstraction and expressionism, and his message is solely concerned with beauty as he sees it. His strongest single point is excellent, vibrant color, which runs to deep off-tones. Almost all the subjects are of Haiti, where he spent most of last winter with another promising young painter, Frank Duncan.

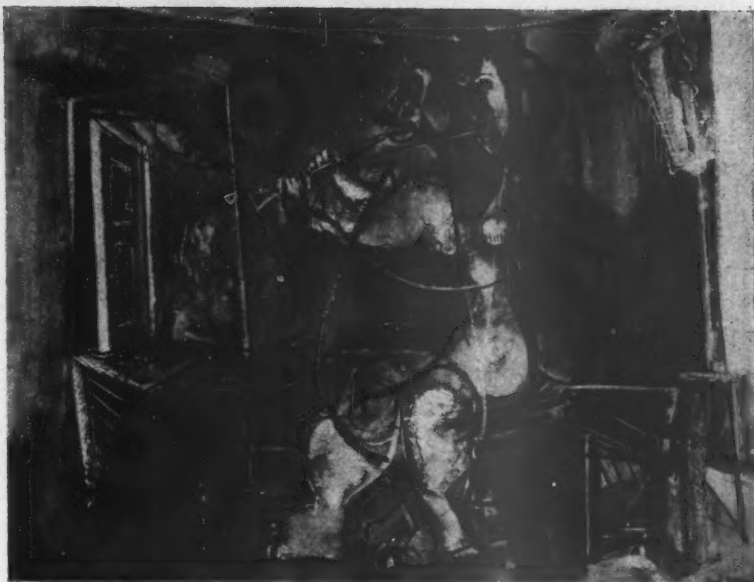
Among the oils, the semi-abstracts come off best. *Marine Still Life* is a fine design, well knit together with good juxtapositions of color and given added interest with varied textures. *Driftwood* is commendable for practically the same reasons, while to *Wharves* a moody quality has been added. The watercolors are for the most part charming and well balanced.

A delicate drawing line is employed to excellent advantage in the cool, green *Haitian Villa*, and the free *Ra-Ra* is suffused with the rhythmic movement of the dancing figures. (Until Nov. 8.)—JO GIBBS.

Vigorous Landscapes

It is gratifying to report that, although M. E. Albers' first name is Margaretha, she attacks her canvases with masculine vigor. Her first one-man show of paintings is on view at 8th St. Gallery, through November 2. Miss Albers studied with the late George Pierce Ennis and has been in group shows hereabouts for some time. She likes picturesque landscapes and flowers. In treating the latter she goes feminine, pretty and noncommittal; in the former she adds a vigorous personal interpretation.—A. L.

Wharves: HAZARD DURFEE. On View at Grand Central Galleries



Music of the Orient: MAX WEBER

New Webers Distinguished by Lyric Color

SEVENTEEN PAINTINGS by Max Weber, each painted this year and nearly all devoted to his favorite trio of themes—still life, women and/or music, and patriarchs—make up his annual exhibition at the Paul Rosenberg Gallery.

Weber's distinctive and popular style—an adept blending of many selected elements of modern French painting into a personal expression—is represented at its best in many of these new pictures. Among such works are *Refreshments*; *Beautification*; *Three Patriarchs* and *Oriental Music*, all distinguished by his beautiful, lyric color and vivid, nervous linear delineation, as well as an unusual ability to invest planned designing with an aura of sparkling spontaneity.

Among the other canvases are *Still*

Life with Palette, utilizing color areas that are broader and more opaque than usual, as well as a simpler composition; *Study of the Artist* (painting a Weber nude) that would be outstanding in a group show by unfamiliar artists but is a slight Weber; *The Cellist and Improvisation*, in which Weber's delight in humorous posturings brings him too close to caricature but not close enough to satire.

The sole landscape, the small *Farmhouse* is an extravagant fantasy. (Until Nov. 15.)—JUDITH KAYE REED.

Cusamano Advances

RECENT PAINTINGS by Stefano Cusamano, at the George Binet Gallery, mark an advance on his exhibition last year—especially in his increased ability to obtain sculptural form as well as in depth of space and richness of color.

Cusamano's individual palette appears at first sight to be set principally with blues and greens, but in reality there is a wide range of color notes that set off these hues. His designs on large canvases are monumental in their conception, which the force of rhythmic patterns and solidity of forms support. In many of his canvases, he employs a striation that emphasizes the forms, lines of one color playing over a contrasting tone beneath. Again, he uses a curious, but effective device of mottling forms with irregular spottings, chiefly red, that achieves animation of effect.

While Cusamano builds up his huge forms with resonant color, he defines them in precision of contours. Much of the impressiveness of his work is due to the sharp oppositions of light and shade that suggest no atmospheric quality, but an arbitrary instrument of design. Particularly noted are: *Boy with Kite*; the witty *Medusa's Table* and the complicated, yet well-resolved design of *Water Polo*. (Until Nov. 14.)—MARGARET BREUNING.



Blackhawk Street: AARON BOHROD

Milwaukee Views Collection of Hildegarde

MILWAUKEE has always appreciated her favorite daughter, Hildegarde, and will now have a chance to appreciate the singer's art collection. Hildegarde, together with her manager, Anna Sosenko, has for more than ten years been acquiring the paintings they personally liked, and now the Milwaukee Art Institute is exhibiting 96 of the items—46 oils, 20 watercolors, 6 drawings and 24 prints, through Nov. 23.

Burton Cumming, the Institute's Director, states, "The moment I caught a glimpse of Hildegarde's and Miss Sosenko's flat at the Hotel Plaza in New York, with the walls of every room literally covered with pictures, and good pictures too, I knew we had a natural for the Art Institute. The collection has been put together with a love and excitement for good works of art that is immediately evident in every picture."

Hildegarde and Miss Sosenko were

Hildegarde: WILLIAM GROPPER



on hand in Milwaukee for the opening ceremonies as guests of honor at a members' dinner for nearly 400 people, preceding the opening preview at the Art Institute. Miss Sosenko made a strong speech on the need for art in the community and the need for money to support it. At a luncheon the next day she repeated her arguments, ending by donating \$250 for the purchase of a painting by an American artist to be added to the collection of the Milwaukee Art Institute. Within three hours others had followed her example to the total of \$1,650. As a result, the Art Institute is planning a small purchase exhibition of contemporary American artists from which two or three pictures will be acquired.

The Hildegarde-Sosenko collection is international in scope, including not only such names as Eilshemius, Benton, Bohrod, Curry, Gropper, Grosz, Hirsch, Lee, Grandma Moses, Schreiber, the Soyars, Taubes and Grant Wood, but also such European masters as Boudin, Renoir, Cassatt, Kollwitz, Leger.

Old Master Greetings

In addition to the usual large and varied selection of Christmas cards by living American artists, the American Artists Group is publishing this season a group of masterpieces from the Mellon and Kress collections in the National Gallery. These, too, encompass a wide range of styles and subject matter, and include Fra Filippo Lippi's delicate *Madonna and Child*, Gerard David's *Rest on the Flight to Egypt*, Raphael's million-dollar *Alba Madonna*, Georgione's *Adoration of the Shepherds*, and *The Nativity* by Petrus Christus.

With the publication of the 1947 series, the Group has reproduced more than 3,000 works by contemporary Americans. Among the artists whose paintings are appearing on cards for the first time are Russell Cowles, Jon Corbino, Yun Gee, Dong Kingman, William Thon, Andrew Wyeth, Werner Drewes and Hans Moller.

Silk Screen on Silk

ONE OF THE BRIGHTEST OFFSPRINGS of that much discussed marriage of art to industry is the group of Ascher Squares, silk-screen reproductions on large silk squares of designs by outstanding modern artists, including Matisse, Derain, Laurencin, Moore, Sutherland, Tunnard, Piper, Picabia, Berard, and a host of other famous and less well-known contemporaries. Created by an alert British firm, the Ascher Squares made a spectacular debut at the Lefevre Gallery in London last September, where they were excitedly introduced by the well-known author, Sacheverell Sitwell.

Now the American British Art Center in New York is displaying about 40 of the scarves in a handsome exhibition that continues through Nov. 8.

Most of the scarves, which range in design from sketchy decoration to complete compositions, are printed in limited editions of 200 to 600. Individual prints are numbered and the screens later destroyed. Although the squares are primarily intended to be worn as scarves, most of them are substantial enough in design to be enjoyed as framed pictures, which is the way they are displayed in the gallery. Prices range from \$20 to \$30, in some cases not more than you would pay for a paper reproduction of the artist's work.

Designs for the squares, which will be distributed by the new American office through leading department stores throughout the country, were nearly all commissioned, but the co-operation between artist, craftsman and merchandiser has been such that each artist has been truly represented.

As can be seen, at the American British Galleries, the international school of Paris, as well as leading British moderns are well represented, but so also are members of the younger generation of Britain, Spain and France.

The project, which should have a deserved success here, is an inspiring example of what can be achieved when a forward-looking business firm respectfully enlists the talents of fine artists, to their mutual benefit.

—JUDITH KAYE REED

Metropolitan Miniatures

In the very near future, a miniature museum of masterpieces will be available to the public for \$1. Largely because of the success of the color prints displayed in New York subways, the Metropolitan Museum is issuing a set of 24 of its famous paintings and art objects, reproduced in full color on a large, perforated sheet. Each miniature measures 2 x 2½ inches, and with each set goes an album in which each has its place, with accompanying notes on the life of the artist or the historic qualities of the object.

Among the paintings in this first set are Vermeer's *Young Woman with a Watering Can*, El Greco's *Toledo*, Goya's *Don Manuel Osorio*, Rembrandt's *Portrait of the Artist* and the popular *Calmady Children* by Lawrence. Although the miniatures were designed specifically for the classroom, inventive people will doubtless find many other uses for them. The first issue of 100,000 sheets should be ready for mailing by the Museum about Nov. 15.

Levinson Memorial

A. F. LEVINSON, who died last year at the age of 63, was remembered in a large memorial exhibition held last fortnight at the Art Students League, with which he had been associated as student and active member.

A lawyer, Levinson began his art studies in the controversial first modern art class given at the League in 1919. Soon after, he left the bar to become a full time painter and after a significant trip abroad he spent most of his life working in New York City.

The large selection of oils and watercolors shown all revealed the influence of Cézanne, Matisse and other French moderns he so admired; but they also attested to Levinson's own sincerity of purpose, a sincerity that later made him cry out against the modern academy when, presiding at a League meeting, he said:

"We have been painting for years a few apples and a napkin, or a guitar which happened to interest a gifted artist in France. . . . We don't seem to have enough artistic character to express our own teeming life."

That Levinson himself did have the character is reiterated in the show, in his stylized but striking portraits; in vigorous watercolors of New England and in well-designed compositions. The accompanying catalogue contained appreciative forewords by his former teachers and friends, Max Weber and John Sloan.—J. K. R.

Visitors to the National Academy during the first 19 days of October voted Arthur Cleveland, by Andrew Wyeth, their favorite painting in the fourth annual Pepsi-Cola show, and thereby accorded it to the \$250 popular prize (see reproduction below). The painting was also bought by the Company for reproduction on the October page of the 1948 calendar (price, \$1,200). The second choice of the public was Carl Gaertner's R. R. Lunch; the third, Jerry Farnsworth's Thursday's Child (see Oct. 1 DIGEST). None of these was among the 20 prizewinners selected by the jury.



Viewing Paul Sample's "School Children in Independence Square": Standing L. to R., Pa. Academy Director, Joseph T. Fraser, Jr.; Franklin Watkins, Hobson Pittman. Kneeling, William Gropper, Albert Gold. Courtesy, Philadelphia Evening Bulletin.

Gimbel Collection Pictures Pennsylvania Life

By Frank Caspers

PHILADELPHIA:—With fanfare that included a dinner in honor of Governor James H. Duff, the Gimbel Pennsylvania Art Collection was presented to the State on Monday, Oct. 13, at the Pennsylvania Academy of the Fine Arts. The collection—numbering 114 oils, watercolors and drawings—will remain on view at the Academy through Oct. 26. It then begins a tour of a long list of Pennsylvania cities and towns, starting with showings at Pittsburgh, Harrisburg, Wilkes-Barre, State College and Reading.

Sponsored by Gimbel Brothers, the project got underway a year ago when 14 artists were commissioned to "create a dramatic record of Pennsylvania and its contemporary people."

The resultant record is as diversified in subject and treatment as are the interests and techniques of the painters. Rather than landscape studies of the face of the state, most of the painters concentrated on man's working of the state's resources: farming its productive acres, moving cargo over its rivers and railroads, winning coal from its rich underground seams, manipulating the gigantic equipment of its famous steel mills, refining its oil.

This is the show's major theme. But repeated along the walls as a minor theme are the mood-haunted interiors of Hobson Pittman; a striking flower piece by Franklin Watkins; Albert Gold's clean study of the State Capitol; softly-keyed pattern-like designs by Doris Lee; Andrew Wyeth's crisp country scenes.

History is touched in such exhibits as Paul Sample's study of Independence Hall, Adolf Dehn's watercolor of the Civil War battleground at Gettysburg, and Pittman's serene painting of Old Swede's Church, Philadelphia, the con-

struction of which was started in 1698.

Besides the looming interior of a locomotive factory, Ernest Fiene painted harvests in the unique Pennsylvania Dutch country, and showed an Amish mother and her son on the narrow, tree-lined Ephrata. William Gropper recorded farming activities of these same quaintly costumed Amish and Mennonite peoples and depicted them marketing their produce at Ephrata, a community that dates from 1732. He swings back to industrial Pittsburgh for a monumental canvas of Joe Magarac, the Bunyon-esque giant who, legend has it, bent rods of white-hot steel with his bare hands and produced 2,000 tons of steel a day.

Adolf Dehn supplemented his sun-flooded expanses of farm fields with studies of Pittsburgh's teeming mills, their forests of smoke blackening the sky by day and enflaming it by night. Edward Millman went into the mills and came out with canvases livid with the inferno-like fire and heat of molten steel, and dramatic with gigantic ladles and furnaces that dwarf the men who handle them. Aaron Bohrod painted trains dumping smoking slag, and caught the wintry feel of the city.

Fletcher Martin went to the coal country to picture miners working the tunneled seams and coming to the surface on *The Man Trip*. Rail yards, harbors and river commerce were painted by Joe Jones, and the rich Bucks County farms, by George Biddle.

What these artists created, as Dorothy Grafty sums it up in the show's elaborate catalogue, is an enlightening composite of squalor and elegance, city and country, the complex and the simple; farms, factories, mines and peoples held together by the strong river, rail and highway sinews of an industrial pattern.



After the Show: EMIL KOSA, JR.

Kosa Clowns

THE PAINTINGS of clowns, acrobats and other circus folk which Emil J. Kosa, Jr., shows in his exhibition at the Cowie Galleries, Los Angeles Biltmore, Nov. 3 to 22, are a welcome foil to the landscapes which have made his reputation. They also introduce qualities of color and texture new to his painting and already affecting his attitude towards landscape.

Kosa painted the clowns this year while following a circus. He made full use of the heavy pigmentation, strong colors and ingenious design of their dress and makeup and also managed to paint the very real human beings behind the disguise. These are some of the best clown pictures painted in recent years.

The new landscapes are attacked more directly with a constructive use of pigment and have a more substantial quality than the old ones in which the artist was often content to rest upon achieving effects of light and shade.

—ARTHUR MILLIER.

From Business to Art

Robert T. Francis, a successful businessman who first took up painting as a hobby rather late in life, has, in turn, made a success of his art, judging from the quantity of his production and its general reception.

The latest of his numerous one-man shows, at French & Company until November 4, is a large one, and the fifty canvases are divided rather unequally between two very different styles. A few flower paintings are vigorously brushed in dark, usually warm, heavy pigment. Most of the rest are landscapes showing a strong Oriental influence, delicate, muted and misty in thinly applied color and economical in design. Most of these are charming and evocative in a poetic manner.—J. G.

Philosopher at Contemporary Arts

Eduard C. Lindeman, professor of Philosophy at Columbia University, will speak on "The Philosophic Approach to Art" at the members' open house reception of Collectors of American Art, which will be held at Contemporary Arts on November 2. Members are urged to bring their friends.

Painted Music

IT IS UNLIKELY, by now, that anyone in either the art or the music world is unaware that the artist, I. J. Belmont, intertwines the aesthetics of both fields in his painted interpretations of great musical compositions. Exhibitions of these paintings in this country during several decades are too numerous to count; Paris has on several occasions seen them, and just a few months ago the British Arts Council invited a group of his canvases to be shown in connection with the Elgar Festival at Malvern, England.

These paintings have returned and are now being shown at the Belmont Galleries, through November 29. They interpret passages or themes from Lohengrin and Tannhauser by Wagner, William Tell by Rossini, Madame Butterfly by Puccini, the Military Polonaise by Chopin, Russian Easter by Rimsky-Korsakoff, Verdi's La Traviata, some Debussy, Tchaikowski and Sebelius, and, of course, Sir Edward Elgar—the Enigma Variations, to be exact.

To describe these paintings would be to repeat reviews of earlier exhibitions, for Belmont still paints in his familiar, colorful, flame-like and highly imaginative manner.—ALONZO LANSFORD.

Picasso Lithographs

The factory which is Picasso has turned out a lot of drawings over the years. Some of them are done on stone and are printed as lithographs. And because Picasso is a thoroughly trained and skillful artist, even the most trivial are likely to have some measure of quality. Buchholz Gallery is exhibiting 24 of them done between 1945 and the present.

Most of these prints emphasize Picasso's sense of humor and flair for caricature. There is a series of owls, dated 1947, which are hilariously funny. There is one called *Pastorale*, depicting Pan, a Satyr and female Centaur which is puckishly tongue-in-cheek. But some suffer from haste or carelessness, and are hardly worth the \$75 to \$175 price, unless you want a Picasso signature that badly. Exhibition continues until Nov. 15.—A. L.

Rosenberg Back to Nature

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Not long ago, Mrs. Henry D. Sharpe of Providence, Rhode Island, Florence Koehler's friend and legatee, went to Rome and brought back the contents of the artist's studio, and on October 24, a memorial exhibition of her paintings and jewelry, together with some of the studio furnishings, was opened at the Museum of Art, Rhode Island School of Design.

Mrs. Koehler might very well have served as a model for a character in a novel by her friend Henry James, who, incidentally, called her *The Conversationalist*. Her friend Clinton Landsberg describes this fastidious, rather eclectic, lady in the monograph which accompanies the exhibition:

"In winter she usually wore deliberately rusty black, a small sable toque with a brown veil, and soft, very good brown gloves much too big for her; in summer, black and white 'mushroom' hats and long, full white skirts and short jackets of muslin especially embroidered for her in India. . . . At her throat she always wore a beautiful jewel made by herself, usually a rather Greek-looking necklace of delicate gold leaves."

She started painting in Paris in 1912 or 1913, was courteously encouraged by Matisse, and continued to concentrate on her "dreamy, delicate and unconsciously—and therefore genuinely—"primitive" pictures almost until the time of her death in 1944. Like her jewelry, the canvases have a lyrical quality, reflect, to a certain extent, her interest in Chinese painting, Coptic and Graco-Roman works, and have a decorative charm that is quite personal.

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The largest prize is an unusual one—the Marquis and Marquise d'Oyley offer a \$300 purchase prize for a picture of their own choosing, for their own collection. This year they chose Bill Bomar's charming *Flora*. The two \$100 Humble Oil prizes went to Edmund Kinzinger for his oil triptych, *Mexican People*, along with a special commendation from the jury, and to Charles Umlauf for his sculpture, *Abraham*.

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All is not sack-cloth and ashes, either. There is, for instance, a delightful casein *My Mother's World* which depicts in gentle fantasy the Russian fairy stories and the personal reminiscences told him as a child. (To Nov. 8.)

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THE LOST AND FOUND, thrice-auctioned, Doré Collection of paintings, prints and drawings was disposed of, once and for all, Oct. 28 at the Manhattan Storage and Warehouse Co. The collection realized \$12,917.50, only \$417 more than it brought at the first auction, Sept. 9, when John M. Holzworth, lawyer, big game hunter and rubber-check artist, "bought" the entire collection, only to be arrested on numerous bad-check charges (see Sept. 15 DIGEST). This time, it was an orthodox auction, no bids being entertained for the collection as a whole after the lot bids, as had been the case before.

The Collection, comprising almost all the oils painted by Gustave Doré, was vied for, piece by piece, by representatives of Cecil B. DeMille, Charles Boyer and the French Government, as well as an architect who specializes in churches, two or three priests and ministers, and a man in the pen and pencil business. Ben Wolf, former associate editor of the DIGEST, successfully bid in five items, including the 8'6" x 10'6" *Death of David Rizzio*. Boyer's acquisitions are for his French Research Foundation in Los Angeles. Highest price was paid for what is frequently regarded as Doré's greatest painted work, *The Triumph of Christianity over Paganism*, which brought \$2,100.

Thus the fabulous collection, once insured for a million dollars and exhibited, half a century ago, to six million enthusiastic people, was finally broken up.



Mexican People: EDMUND KINZINGER
Awarded Texas First Oil Prize

FIFTY-SEVENTH STREET IN REVIEW

By the Staff of the Digest

ANNA LICHT, whose paintings in group exhibitions have made impression, is holding a one-man show at the Kraushaar Galleries. Not only is she an excellent painter, vigorous and fluent in brushwork with decisive definitions of form that effect purity and clarity of contours, but she also possesses a highly personal palette.

This flair is usually expressed in large areas of intense, yet never strident color, deftly modulated and accentuated by subtle notes of other hues. In her large portrait canvases a color motive predominates—gray in one masculine portrait; yellow in that of a girl; blue in that of another man—yet there is no surfeit in these lavish chromatic schemes, for they are cleverly enhanced by contrasting tones. Moreover, she appears to set her palette in this portraiture to emphasize the character of each sitter that her perception has discovered. Gesture, facial expression, decor of setting all combine in a harmony of authentic likeness. Another of Miss Licht's gifts is the achievement of spatial design. (To Nov. 15.)—M. B.

Spontaneous Hazel McKinley

Hazel McKinley, whose spontaneous watercolors were first introduced to easterners last year, has turned from landscapes of California and Mexico to New England scenes and customs in her current show, at the Salpeter Gallery until Nov. 15. An uninhibited artist who probes no problems of form or design, Miss McKinley gives free reign to her brush, which often responds to such kind treatment by creating happy accidents and sprightly patterns. What Miss McKinley adds on her own is bright color and a free fancy. At her best she produces light, charming pictures like *Right Side of the Railroad Tracks*; *Ben Wolf's Carriage* and *Something Abstract*.—J. K. R.

Fuller Potter Exhibits

Paintings by Fuller Potter, at the Ferargil Galleries, seem to indicate dif-

L. M. Kamishnikoff: ANNA LICHT
At Kraushaar Gallery



ferent moments of esthetic conviction, but all possess painting quality, however much the technical procedure diverges. The figure pieces with their old-master backgrounds and explicitness of statement in carefully modelled form and facial structure are perhaps the greatest contrast to the landscapes glowing with light and color in swept-up pigment. Many of the canvases are small, yet each is a conception carried to completion. There are, also, some excellent still lifes, such as *Three Pears*, given solidity of form and tactile richness of surfaces. (Until Nov. 10.)—M. B.

Letting Her Hair Down

Rina Roselli, an Italian living in France, lets her hair down, literally and figuratively, in her paintings at Hugo Gallery. Except to the species chi-chi, most people will find it somewhat embarrassing. There is a self-portrait seated in what looks to be a coffin. There is a self-portrait, nude and hair afair, the body tattooed with, I take it, personal symbols. There is a self-portrait, clothed, combing her hair—a lot of it, and blonde. There is one entitled *Without Exaggeration* which depicts two female nudes, one supine and asprawl and the other (judging by the hair, another self-portrait) seated in contemplation. Miss Roselli has a rather primitive style, a certain amount of cleverness, no sense of form in paint, and apparently an adolescent imagination well stocked with pathological symbols. (Through Nov. 14.)—A. L.

Pictographs by Gottlieb

Adolph Gottlieb's paintings, at the Kootz Gallery, reveal that this artist, a firm convert to the modern academic movement of abstraction, is thoroughly at home in his chosen field. His large canvases possess a basis of symbolism drawn from the objective world and expanded in a variety of devices to lend emphasis to the main theme.

There is a definite monotony in Gottlieb's repeated arrangement of heavily-outlined squares enclosing the details of his designs, yet a new richness in his color in many of the canvases lends perceptible vitality to their impressions. Particularly, is this true of *Water*, *Air and Fire*, in which a lambent play of peacock greens and blues merge and emerge in a brilliant effect, heightened by verticals of red. Gottlieb's inventiveness and his ability to sustain the complexities of his intricate designs are seconded by good brushwork and skill in subordinating the complication of detail to the essential idea, so that he achieves what might be termed monumental decorativeness. (Until Nov. 22.)—M. B.

Genevieve Lane Memorial

A memorial exhibition of paintings by Genevieve Lane, who died untimely in 1938, was held at the Bonestell Gallery the past fortnight. Kenneth Hayes Miller, who met Miss Lane when she was a student at the Art Students League in the 1920s, has written an understanding foreword to the catalogue, in which he well describes her extremely sensitive work as "intimations of the



The Favorite: GENEVIEVE LANE
At Bonestell Gallery

imaginative and ingenuous feeling." Among the many paintings presenting a promise that surely would have been fulfilled are a gentle but haunting portrait, *The Favorite*, a luminously-painted *Pensive Nude* and a series of misty landscapes.—J. K. R.

Twoikov at Egan

A group of still life paintings by Twoikov at the Egan Gallery vary considerably in their handling, so that there is no monotony in the series. For example, No. 4 achieves great translucency of objects increased in effect by the solidity of the scattered forms of fruit, while another, No. 7, an out-sized bunch of grapes in a bowl with a doll lying beside it, is carried out in heavily pigmented forms and bold design. In all the canvases, the artist achieves a stimulating relation of the varied shapes and contours in simplified statement. (Thru, Nov. 8.)—M. B.

At the Eggleston Galleries

Landscapes and figure studies by Carolyn McArthur formed a promising debut at the Ward Eggleston Galleries the past fortnight. Miss McArthur, who paints in an unpretentious manner that is pleasant to encounter, is evidently a young artist of experience and sensitivity, but unfortunately her affection for Cézanne dilutes her own reactions to nature. Her portraits, on the other hand, suggest admiration for the flat-patterned Japanese print and are vivid in design and color.

Also seen at the same galleries last fortnight were pastel portraits, mostly of children captured in conventionally appealing moments of charm, by Margaret Yard Tyler.—J. K. R.

Martyl at A.C.A.

Paintings by Martyl, at the A.C.A. Gallery, include landscapes of widely diverse areas, but all carried out in soundness of architectural construction, softened by areas of well-contrasted color in fluid brushing. A skillful disposition of light planes heightens the color patterns, which are ably related

to the designs. In some of the paintings, pigment is piled up, as in the sky of *Lake Patzquaro*, one of the outstanding pieces of the exhibition. The figure pieces lack the personal quality of the landscapes in their somewhat standardized conceptions.—M. B.

End of a Promise

Forming one of the most poignant exhibitions along 57th Street recently were the nine paintings by the late Patricia Phillips, shown last fortnight at the Pinacotheca. Miss Phillips was only 31 when she succumbed to cancer last year, but she was already creating for herself a growing position as a young artist whose work was imaginative and articulate. Modern in form but never obscure in significance, her paintings attest to a sensitive talent that had its roots in a true desire to express the pleasure, sufferings and aspirations of man. Among these, were the large composition *Job*, a well-understood theme, beautiful in color and finely designed; *One Who Does Not Sleep*; a romantic *Landscape at Twilight* and *Self-Portrait*, the last picture she painted, conceived in awareness of death.—J. K. R.

Prado from Brazil

Carlos Prado, an artist from Sao Paulo, Brazil, made a successful New York—and North American—debut at the Kleemann Galleries last month with a large group of moody gouaches, depicting, for the most part, his native land, its people and their more humble customs.

Although self-taught, Prado is not a primitive in the current sense of the word. He models his figures in the round and places them in depth in designs of considerable knowingness. Aside from subject, this work has two distinguishing features that must be more or less inter-related—a deep, somber, subtle palette, and a general feeling of ominous portentousness that something sinister, tragic or calamitous is about to happen. Perhaps the sad-faced *Family* is about to be separated, the poignant, tense lovers in *Night Scene* about to part forever. The excellent *Fishermen* calls to mind the Sea of Galilee.—J. G.

Urban and Rural Moods

Bertram Goodman paints with an observant eye and a keen sense of the character and atmosphere of both the streets of his native New York City and landscapes of New England seaside towns. His gouaches, on view at the Laurel Gallery until Nov. 8, are deep in color, active in pattern and spontaneous in mood. Outstanding among them are a richly-painted view of *Sixth Avenue and 10th Street*; a warm-toned study of deserted playland in *The Beach in March*; and a colorful tribute to the *East River*.—J. K. R.

Views of Utah

Louise Richards Farnsworth is very much alive to the moods of man and nature in her oils and pastels, now showing at the Newcomb-Macklin Galleries. She lives in Salt Lake City and paints the desert, mountains and coun-

[Please turn to page 31]

FREDERICK SERGER

Recent Paintings

November 8 through 29

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MAX WEBER

Through November 15

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Until NOVEMBER 29

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NEW YORK

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MORRIS BLACKBURN

THROUGH NOVEMBER 15

Arranged Through the Courtesy of the Joseph Luyber Galleries, New York
PHILADELPHIA ART ALLIANCE, 251 S. 18th St., PHILADELPHIA, PA.

SUZANNE EISENDIECK

Nov. 8-27

MARIE LAURENCIN

DIETZ EDZARD

NIVEAU GALLERY • 63 East 57th Street, New York City



After the Show: EMIL KOSA, JR.

Kosa Clowns

THE PAINTINGS of clowns, acrobats and other circus folk which Emil J. Kosa, Jr., shows in his exhibition at the Cowie Galleries, Los Angeles Biltmore, Nov. 3 to 22, are a welcome foil to the landscapes which have made his reputation. They also introduce qualities of color and texture new to his painting and already affecting his attitude towards landscape.

Kosa painted the clowns this year while following a circus. He made full use of the heavy pigmentation, strong colors and ingenious design of their dress and makeup and also managed to paint the very real human beings behind the disguise. These are some of the best clown pictures painted in recent years.

The new landscapes are attacked more directly with a constructive use of pigment and have a more substantial quality than the old ones in which the artist was often content to rest upon achieving effects of light and shade.

—ARTHUR MILLIER.

From Business to Art

Robert T. Francis, a successful businessman who first took up painting as a hobby rather late in life, has, in turn, made a success of his art, judging from the quantity of his production and its general reception.

The latest of his numerous one-man shows, at French & Company until November 4, is a large one, and the fifty canvases are divided rather unequally between two very different styles. A few flower paintings are vigorously brushed in dark, usually warm, heavy pigment. Most of the rest are landscapes showing a strong Oriental influence, delicate, muted and misty in thinly applied color and economical in design. Most of these are charming and evocative in a poetic manner.—J. G.

Philosopher at Contemporary Arts

Eduard C. Lindeman, professor of Philosophy at Columbia University, will speak on "The Philosophic Approach to Art" at the members' open house reception of Collectors of American Art, which will be held at Contemporary Arts on November 2. Members are urged to bring their friends.

Painted Music

IT IS UNLIKELY, by now, that anyone in either the art or the music world is unaware that the artist, I. J. Belmont, intertwines the aesthetics of both fields in his painted interpretations of great musical compositions. Exhibitions of these paintings in this country during several decades are too numerous to count; Paris has on several occasions seen them, and just a few months ago the British Arts Council invited a group of his canvases to be shown in connection with the Elgar Festival at Malvern, England.

These paintings have returned and are now being shown at the Belmont Galleries, through November 29. They interpret passages or themes from Lohengrin and Tannhauser by Wagner, William Tell by Rossini, Madame Butterfly by Puccini, the Military Polonaise by Chopin, Russian Easter by Rimsky-Korsakoff, Verdi's La Traviata, some Debussy, Tchaikowski and Sebelius, and, of course, Sir Edward Elgar—the Enigma Variations, to be exact.

To describe these paintings would be to repeat reviews of earlier exhibitions, for Belmont still paints in his familiar, colorful, flame-like and highly imaginative manner.—ALONZO LANSFORD.

Picasso Lithographs

The factory which is Picasso has turned out a lot of drawings over the years. Some of them are done on stone and are printed as lithographs. And because Picasso is a thoroughly trained and skillful artist, even the most trivial are likely to have some measure of quality. Buchholz Gallery is exhibiting 24 of them done between 1945 and the present.

Most of these prints emphasize Picasso's sense of humor and flair for caricature. There is a series of owls, dated 1947, which are hilariously funny. There is one called *Pastorale*, depicting Pan, a Satyr and female Centaur which is puckishly tongue-in-cheek. But some suffer from haste or carelessness, and are hardly worth the \$75 to \$175 price, unless you want a Picasso signature that badly. Exhibition continues until Nov. 15.—A. L.

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Thus the fabulous collection, once insured for a million dollars and exhibited, half a century ago, to six million enthusiastic people, was finally broken up.



Mexican People: EDMUND KINZINGER
Awarded Texas First Oil Prize

FIFTY-SEVENTH STREET IN REVIEW

By the Staff of the Digest

ANNA LICHT, whose paintings in group exhibitions have made impression, is holding a one-man show at the Kraushaar Galleries. Not only is she an excellent painter, vigorous and fluent in brushwork with decisive definitions of form that effect purity and clarity of contours, but she also possesses a highly personal palette.

This flair is usually expressed in large areas of intense, yet never strident color, deftly modulated and accentuated by subtle notes of other hues. In her large portrait canvases a color motive predominates—gray in one masculine portrait; yellow in that of a girl; blue in that of another man—yet there is no surfeit in these lavish chromatic schemes, for they are cleverly enhanced by contrasting tones. Moreover, she appears to set her palette in this portraiture to emphasize the character of each sitter that her percipience has discovered. Gesture, facial expression, decor of setting all combine in a harmony of authentic likeness. Another of Miss Licht's gifts is the achievement of spatial design. (To Nov. 15.)—M. B.

Spontaneous Hazel McKinley

Hazel McKinley, whose spontaneous watercolors were first introduced to easterners last year, has turned from landscapes of California and Mexico to New England scenes and customs in her current show, at the Salpeter Gallery until Nov. 15. An uninhibited artist who probes no problems of form or design, Miss McKinley gives free reign to her brush, which often responds to such kind treatment by creating happy accidents and sprightly patterns. What Miss McKinley adds on her own is bright color and a free fancy. At her best she produces light, charming pictures like *Right Side of the Railroad Tracks*; *Ben Wolf's Carriage* and *Something Abstract*.—J. K. R.

Fuller Potter Exhibits

Paintings by Fuller Potter, at the Ferargil Galleries, seem to indicate dif-

L. M. Kamishnikoff: ANNA LICHT
At Kraushaar Gallery



ferent moments of esthetic conviction, but all possess painting quality, however much the technical procedure diverges. The figure pieces with their old-master backgrounds and explicitness of statement in carefully modelled form and facial structure are perhaps the greatest contrast to the landscapes glowing with light and color in swept-up pigment. Many of the canvases are small, yet each is a conception carried to completion. There are, also, some excellent still lifes, such as *Three Pears*, given solidity of form and tactile richness of surfaces. (Until Nov. 10.)—M. B.

Letting Her Hair Down

Rina Roselli, an Italian living in France, lets her hair down, literally and figuratively, in her paintings at Hugo Gallery. Except to the species chi-chi, most people will find it somewhat embarrassing. There is a self-portrait seated in what looks to be a coffin. There is a self-portrait, nude and hair afair, the body tattooed with, I take it, personal symbols. There is a self-portrait, clothed, combing her hair—a lot of it, and blonde. There is one entitled *Without Exaggeration* which depicts two female nudes, one supine and asprawl and the other (judging by the hair, another self-portrait) seated in contemplation. Miss Roselli has a rather primitive style, a certain amount of cleverness, no sense of form in paint, and apparently an adolescent imagination well stocked with pathological symbols. (Through Nov. 14.)—A. L.

Pictographs by Gottlieb

Adolph Gottlieb's paintings, at the Kootz Gallery, reveal that this artist, a firm convert to the modern academic movement of abstraction, is thoroughly at home in his chosen field. His large canvases possess a basis of symbolism drawn from the objective world and expanded in a variety of devices to lend emphasis to the main theme.

There is a definite monotony in Gottlieb's repeated arrangement of heavily-outlined squares enclosing the details of his designs, yet a new richness in his color in many of the canvases lends perceptible vitality to their impressions. Particularly, is this true of *Water, Air and Fire*, in which a lambent play of peacock greens and blues merge and emerge in a brilliant effect, heightened by verticals of red. Gottlieb's inventiveness and his ability to sustain the complexities of his intricate designs are seconded by good brushwork and skill in subordinating the complication of detail to the essential idea, so that he achieves what might be termed monumental decorativeness. (Until Nov. 22.)—M. B.

Genevieve Lane Memorial

A memorial exhibition of paintings by Genevieve Lane, who died untimely in 1938, was held at the Bonestell Gallery the past fortnight. Kenneth Hayes Miller, who met Miss Lane when she was a student at the Art Students League in the 1920s, has written an understanding foreword to the catalogue, in which he well describes her extremely sensitive work as "intimations of the



The Favorite: GENEVIEVE LANE
At Bonestell Gallery

imaginative and ingenuous feeling." Among the many paintings presenting a promise that surely would have been fulfilled are a gentle but haunting portrait, *The Favorite*, a luminously-painted *Pensive Nude* and a series of misty landscapes.—J. K. R.

Twoikov at Egan

A group of still life paintings by Twoikov at the Egan Gallery vary considerably in their handling, so that there is no monotony in the series. For example, No. 4 achieves great translucency of objects increased in effect by the solidity of the scattered forms of fruit, while another, No. 7, an out-sized bunch of grapes in a bowl with a doll lying beside it, is carried out in heavily pigmented forms and bold design. In all the canvases, the artist achieves a stimulating relation of the varied shapes and contours in simplified statement. (Thru, Nov. 8.)—M. B.

At the Eggleston Galleries

Landscapes and figure studies by Carolyn McArthur formed a promising debut at the Ward Eggleston Galleries the past fortnight. Miss McArthur, who paints in an unpretentious manner that is pleasant to encounter, is evidently a young artist of experience and sensitivity, but unfortunately her affection for Cézanne dilutes her own reactions to nature. Her portraits, on the other hand, suggest admiration for the flat-patterned Japanese print and are vivid in design and color.

Also seen at the same galleries last fortnight were pastel portraits, mostly of children captured in conventionally appealing moments of charm, by Margaret Yard Tyler.—J. K. R.

Martyl at A.C.A.

Paintings by Martyl, at the A.C.A. Gallery, include landscapes of widely diverse areas, but all carried out in soundness of architectural construction, softened by areas of well-contrasted color in fluid brushing. A skillful disposition of light planes heightens the color patterns, which are ably related

to the designs. In some of the paintings, pigment is piled up, as in the sky of *Lake Patzquaro*, one of the outstanding pieces of the exhibition. The figure pieces lack the personal quality of the landscapes in their somewhat standardized conceptions.—M. B.

End of a Promise

Forming one of the most poignant exhibitions along 57th Street recently were the nine paintings by the late Patricia Phillips, shown last fortnight at the Pinacotheca. Miss Phillips was only 31 when she succumbed to cancer last year, but she was already creating for herself a growing position as a young artist whose work was imaginative and articulate. Modern in form but never obscure in significance, her paintings attest to a sensitive talent that had its roots in a true desire to express the pleasure, sufferings and aspirations of man. Among these, were the large composition *Job*, a well-understood theme, beautiful in color and finely designed; *One Who Does Not Sleep*; a romantic *Landscape at Twilight* and *Self-Portrait*, the last picture she painted, conceived in awareness of death.—J. K. R.

Prado from Brazil

Carlos Prado, an artist from Sao Paulo, Brazil, made a successful New York—and North American—debut at the Kleemann Galleries last month with a large group of moody gouaches, depicting, for the most part, his native land, its people and their more humble customs.

Although self-taught, Prado is not a primitive in the current sense of the word. He models his figures in the round and places them in depth in designs of considerable knowingness. Aside from subject, this work has two distinguishing features that must be more or less inter-related—a deep, somber, subtle palette, and a general feeling of ominous portentousness that something sinister, tragic or calamitous is about to happen. Perhaps the sad-faced *Family* is about to be separated, the poignant, tense lovers in *Night Scene* about to part forever. The excellent *Fishermen* calls to mind the Sea of Galilee.—J. G.

Urban and Rural Moods

Bertram Goodman paints with an observant eye and a keen sense of the character and atmosphere of both the streets of his native New York City and landscapes of New England seaside towns. His gouaches, on view at the Laurel Gallery until Nov. 8, are deep in color, active in pattern and spontaneous in mood. Outstanding among them are a richly-painted view of *Sixth Avenue and 10th Street*; a warm-toned study of deserted playland in *The Beach in March*; and a colorful tribute to the *East River*.—J. K. R.

Views of Utah

Louise Richards Farnsworth is very much alive to the moods of man and nature in her oils and pastels, now showing at the Newcomb-Macklin Galleries. She lives in Salt Lake City and paints the desert, mountains and coun-

[Please turn to page 31]

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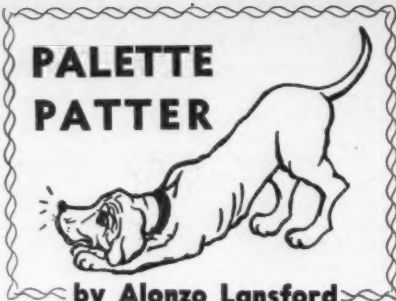
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**PALETTE
PATTER**



by Alonzo Lansford

At the second (or was it the third?) auction of the Doré Collection, the other day, an official, noticing several be-whiskered gentlemen present, whispered to another official, "We ought to announce, 'Gentlemen will kindly remove their beards'—we want to be sure Holzworth isn't here!" (If this is where you came in, see Doré Auction article on page 19.)

When last heard from, John M. Holzworth, Doré and grizzly bear fancier, was still in the toils of the law in Washington, and there was some talk about him having instituted suit for 14 million dollars against all and sundry for false arrest, defamation of character and what not. Say, how do you go about building up a character worth 14 million dollars?

The auction had been going along in a rather desultory fashion, with items going for a hundred or two, when suddenly two gentlemen on opposite sides of the room began battling the bid back and forth so fast that Auctioneer Leon Kaliski's head looked like that of a referee in a hot tennis match. Abruptly it was over, with the item going for more than two thousand dollars, and someone almost broke up the meeting by remarking, "An auction is very much like a love affair: all you have to do is get two people together who want the same thing!"

Various writers, actors, dancers and musicians have tried their hand at painting, with more or less success; Agna Enters scampers rampant over all these fields of self-expression; William Blake and Gabriel Rossetti were famous equally as painters and poets. But for a painter to invade successfully the rigorous and exacting field of serious music—and grand opera at that—is indeed news. Suzy Frelinghuysen, abstract artist, did just that, a couple of weeks ago, when she made her debut as a dramatic soprano in the title role of *Ariadne* with the New York City Opera Company. She wasn't just good. The exacting *Herald Tribune* said, "There is surely no cause for despair about the future of opera in the U.S. with such gifted fresh talent entering the field." (Miss Frelinghuysen is the wife of Painter George L. K. Morris and sister-in-law of Newbold Morris, the late ex-Mayor La Guardia's second in command.)

Carmine Dalesio, Director of Babcock Galleries and, incidentally, our favorite coiner of unconscious epigrams, was reported in the last issue as objecting to the word "stable" in referring to a gallery's group of artists, saying, "I got

geniuses, not horses." Abram Tromka, the painter, now writes us that many years ago Dalesio told him, "The world is full of geniuses—what we need are men of talent."

Recently we were on the jury selecting the Southeastern Museum Circuit exhibition. We barged into Babcock's unannounced, to find Director Dalesio out to lunch. Miss Babcock, however, showed us a number of paintings, one of which, a little gem by Sol Wilson, was bought then and there by Mrs. Shillard-Smith, a member of the jury. About that time, Dalesio returned and Miss Babcock told him proudly of the sale. "Well," was Carmine's instant comment, "if I'd known that, I would have ordered a better lunch."



Carmine Dalesio and Friend*

How to be an artist and still eat has been a problem at least as old as the Industrial Revolution. William Temple, whose oil portrait of William Powell as Father Day in *Life with Father* has been prominently displayed in a Saks Fifth Avenue window, has solved the problem in the most direct manner: he is a counterman at a Horn & Hardart Automat.

The effect of wishful thinking on the subconscious was demonstrated the other day when a New York art dealer sent a group of paintings to the Philadelphia Art Alliance for exhibition. The dealer carefully noted the title, price, etc., on the back of each canvas, including a picture of sailboats in regatta. A few days later, the Alliance called up to confirm the title of this painting for the catalogue. "Yes, yes," said the dealer, "that's the correct title, just as I wrote it: *Cluster of Sails*." "But," insisted the Alliance man, "are you sure you meant to spell it S-a-l-e-s?"

As someone mentioned once, there are at least two sides to every question. Ex-art critic Harry Salpeter, who just last fall opened his own art gallery, apparently discovered this homily prior to sending us the following notice: "Harry Salpeter wishes to make public recantation of any unjust or unkind word spoken to or about any art dealer of any kind anywhere at any time. He has now come to the conclusion that the best art dealer is a saint and the worst a perfect gentleman."

*A bronze by Harriet Frishmuth.

The Art Digest

Novem

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Evelyn Marie Stuart Says:

The word "conservative" suggests taking care of something valuable or of saving vital forces. Not without good reason did wise old China revere its ancestors; one would be in rough luck without them. Every child born into a civilization is the inheritor of a vast accumulation of physical and mental wealth. That is why it will always be found that the finest works of art exist in those countries that have the longest art tradition. Even the artist who most deviates from the established procedures is still of his country and its national school. Does anyone suppose a Rembrandt could have come into being in any other time or place than his own? All that the art of the Low Countries had discovered and developed afforded him a foundation for his art as surely as the dyking and draining had given him the solid ground under his feet. Each generation begins to build upon the foundations of the past. Even though the old formula be somewhat restrictive, its very restrictions constitute a discipline that keeps daring from degenerating into mere eccentricity. Conservatives, as a rule, are bent upon the conservation of what has proven good. The novel often proves to be the same old thing in a "new look," but the basic principles remain eternal. Mere violation of them never produces anything worthwhile.

Gatto Goes Down Fighting

Once Joseph Victor Gatto, prize-fighter turned primitive painter, depicted 18,000 individual people in a picture of Madison Square Garden. As a result of this zeal for detail and realism and because of his habit of working 36 hours at a stretch, he is losing his eyesight, at least as far as painting is concerned, and his present exhibition at Barzansky Galleries undoubtedly will be his last.

This is his sixth one-man show in his ten years of painting, and probably his best. Except for three or four small pictures, in which the color isn't mixed well, these are really charming, delightful and decorative paintings. The tenderness and tongue-in-teeth intensity with which the fairy tale and Mother Goose subjects are painted hardly suggest the lightweight boxer who, in 32 professional fights, took the count only once. Really creative imagination and a true sense of design is seen in some of the more dramatic canvases, notably *Little Boy Blue* with its surreal and abstract electric storm. There is a remarkable Rockefeller Plaza which shows 292 people skating and looking on. (We counted them.) On view through Nov. 15.

—ALONZO LANSFORD.

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Regarding Boston

By Lawrence Dame

In assembling its current show, the Stuart Gallery chose five entries each by the five finalists in its big New England art contest, which means a brilliant array of color and form on the walls of this active art gallery. These comparative youngsters, all between 20 and 25 years, may be sneezed at by those who think the moustache on Mona Lisa symbolizes all modern art, but they really have substance.

Cynthia Green, for example, has a flair for dramatic grouping of figures, a sympathy for humanity in the raw and a range from the realistic to the abstract in portraiture, along with finish and color sense. Richard Law is a distortionist who has materials well in hand. His ingenious semi-primitive child holding a dove with a grim black demon gazing on is modern prophecy well contrived both as to color contrasts, thought and form. A glorified realist is William Abbott Cheever, with a smooth, flat technique lending itself admirably to fishermen drawing nets, all very precise with accent marks bright from working jeans, sails and other detail.

Ture Bengtz specializes in rounding, swelling, rhythmic forms and colors as rich as those of Rubens' palette. He is good at genre, such as picnic melees, and at depicting landscape in swirling aspect. Francis Merritt, fifth contestant, is another colorist, more subdued than Bengtz, to whom workmen huddled in discussion appeal and who strikes a good note in angular patterns of maids at work carving Hallowe'en pumpkins into hobgoblins. A Daliesque honorable mention holder is Martin J. Murray, while Arthur Deshaies's cosmic, vividly colored abstractions won similar praise.

The Alexander James Memorial show at the Museum of Fine Arts astounds those Bostonians who knew James was highly social in standing but failed to pay him tribute during his too-short life as a painter. The show opened in Manchester, N. H., and came to life here at my suggestion as written months ago. For Boston rarely saw James' creations, incredible as that may seem to New Yorkers accustomed to praise the man's works. He never had a complete exhibition in this city. Now people wonder why.

The impish self-portrait, the studies of Negroes and Bohemians and country folk, the likenesses of young men and old, above all the sensitive but striking use of color and the sureness of draftsmanship now mark the scion of Cambridge savants and writers as someone "who really ought to have been better known." Above all, James' penetration of character, his warm human sympathies and his zestful creative spirit nurtured by the Dublin, N. H., air in which he breathed his last among humble folk who loved him, shine notably at the Museum.

What to do about Charles Hopkinson must flutter more than a few conservative doves in Boston. For he long has been accepted by the Old Guard for his realistic, penetrating, richly colored portraits. Yet from time to time he

[Please turn to page 29]

matta

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The Art Digest

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Los Angeles Events

By Arthur Millier

LOS ANGELES:—Mayor Bowron proclaimed *Los Angeles Art Week* Oct. 19 to 26 when he opened the third annual city art exhibition in the converted garage of the Greek Theater in Griffith Park. The exhibition totaled 299 oil and watercolor paintings, 22 miniature paintings and, because there are vast spaces in the place, 100 pieces of sculpture.

The Municipal Art Commission, on which Paul Lauritz is the artist member, invited 30 artists to show, jury free. The remainder entered competitively. The result is the most representative of the three city annuals.

The following works were awarded city medals designed by Sculptor Gladys Lewis Bush. Oils: (1) *The Deposition* by Hugo Ballin, a theatrical version of the taking down of the cross; (2) *Still Life* by Clarence Hinkle; (3) *The Flying Cloud* by William Ritschel. Water Color: (1) *Santa Monica Pier* by George Gibson. Miniature Painting: *My Mother* by Margaret Isabelle G. Johnston. Sculpture: (1) *Mater Dolorosa* by Nishan Toor; (2) *Annunciata* by George Stanley; (3) *Book* by Henry Lion. A group of honorable mentions were also given.

There are representative paintings by such Southern California stalwarts as S. Macdonald-Wright, Francis de Erdely, Lorser Feitelson, Emil J. Kosa, Jr., Lenard Kester, Barse Miller, Helen Lundeborg, James Swinnerton, Hanson Puthuff, Lauritz, and Leland Curtis.

The City, a very personalized view from his hilltop home, is the first painting Movie Director King Vidor has ever exhibited. Other people new to the local exhibition field whose works impressed me are Roger Baar, Bart Mayol, Ruth E. Castagnoli and S. L. Rushakoff.

The Art Commission has secured better lighting for the huge basement but it is still no ideal exhibiting place. The show emphasizes the city's need for a real gallery to show its artists' works.

The Chaffey Community Art Association presented its seventh annual purchase-prize exhibition of contemporary American art at Chaffey College, Ontario, Oct. 19 to 26. The catalog listed 14 eastern and 36 western artists. One of them has by this time been awarded the \$750 purchase award. This exhibition has been the best show of its kind in the Los Angeles region in recent years. Last year's winner was Oscar Van Young.

Mid-20th Century Art, the new gallery conducted by Lorser Feitelson, opened with a preview Oct. 17 at 1007 N. Clark Street, West Hollywood. The initial exhibition, on to Nov. 6, presents paintings by Picasso, Tanguy, Helion, Miro, Tunnard, Zadkine and other European artists, side by side with the works of such local modernists as Feitelson himself, Helen Lundeborg, S. Macdonald-Wright and Muriel Tyler. Some of the European pieces are lent by local collectors, among them Dr. and Mrs. L. M. Maitland and the Vincent Prices. Guests at the opening included these, Adolph Menjou and his

[Please turn to page 29]

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Ancestors at Auction

AMERICAN AND BRITISH portraits from
the 18th and 19th centuries are the
featured attraction in a sale that will
be held at the Parke-Bernet Galleries
on the evening of November 20. These
and other paintings and sculptures are
from the estate of Percy A. Rockefeller
and other owners.

Gilbert Stuart leads the American
list with a 30 x 21 inch portrait of
Counsellor John Dunn, painted in Phila-
delphia in 1798 and fully recorded; an-
other, authenticated by Sawitsky, of
Dominico Serres, and a portrait of
Washington which is attributed to him.
Other portraits include *Abraham Lin-
coln* by George F. Wright (1864), *De
Witt Clinton* by John Wesley Jarvis,
Benjamin Franklin by George Leslie
(after Chamberlain), *Henry Clay* by
Charles Ingham, *Abraham Milnor* by
John Neagle, *George Washington* by
Rembrandt Peale, the often-seen *Jenny
Lind* by George P. A. Healy, *General
Stonewall Jackson* by N. Bendann,
works by Samuel F. B. Morse and other
Americans.

British portraits include *Lady Camp-
bell* by Hoppner, *Child with a Blue Sash*
by Ozias Humphrey, *Anabel* by Thomas
Hudson, *Lady Heath* by Francis Cotes,
Master Robertson by George Henry
Harlow and a portrait by Beechey. Two
other likenesses come from the south
and the north: a *Portrait of a Man* is
attributed to Goya, and one presumed
to be of Queen Marie Antoinette was
painted by Adolph Ulrich Wertmuller,
an 18th century Swedish artist.

There is quite a long list of French
and other 19th century paintings, among
them *Inattentive Pupil* by Vibert; *Pas-
torale* and *Two Children* by Bougue-
reau; a *Harem Scene* by Gérôme; *Forest
of Fontainebleau* by Diaz; *Prairie Abri-
tes par les Arbres: Souvenir des En-
vironns d'Granville* by Corot; *Waiting
for the Fishing Fleet* by Israels; a sea-
scape by Jonkind; Schreyer's *Rumanian
Traveler*; works by Cazin, Jacquet, Fro-

mentin, Pasini, Greutzner, Ziem and
many others.

Sculptured portraits by Houdon in-
clude a marble bust of Voltaire, two
marble busts of Washington, and one
marble and one bronze bust of Frank-
lin. The collection will be exhibited
from November 15.

Bessa Collection

A FAMOUS COLLECTION of 400 floral
watercolor paintings by Pancrace Bessa,
belonging to Sr. Paulo de Campos-
Porto, former director of the Botanical
Garden in Rio de Janeiro, will be sold
at auction at the Lewis S. Hart Gallery
in Beverly Hills, on the evenings of
November 17 and 18.

There are a number of remarkable
features about this remarkable collec-
tion. The complete set, painted on
parchment in the glowing color of
Bessa's secret pigment, took 16 years
to complete. It has remained intact for
121 years in the hands of seven people
and two families: King Charles X, the
Duchess of Berri, Empress Teresa Cris-
tina, Barbosa Rodrigues, Joaquim Cam-
pos-Porto and Paulo Campos-Porto.
The United States Customs charged
the owners \$40,000 duty when it arrived
in this country, and it is insured with
Lloyd's of London for \$500,000.

In 1810, the official French botanical
magazine, *L'Herbier General de l'Amate-
ur*, began publication, and Bessa was
commissioned by the King to paint
these originals from which engraved il-
lustrations were made. It was the great
work of his career, although in 1823
he was commissioned by the French
Museum of Natural History to execute
46 floral paintings it still owns.

The history of the collection and its
owners is a romantic one. Charles X
presented it to his daughter-in-law, the
Duchess of Berri who was a pupil of
Bessa, as a New Year's gift in 1826.
Later it passes to her sister, Teresa
Cristina, who took it with her when
she sailed for the New World to become
the second Empress of Brazil. When
Dom Pedro II fled, many years later,
he gave the paintings to Barbosa Rod-
rigues, Director of the Rio Botanical
Garden. Joaquim Campos-Porto was his
son-in-law, Paulo his grandson.

The collection was shown for the
first time in Rio de Janeiro in 1946, then
it left Brazil, for the first time in more
than 100 years, and was brought to this
country where it has been exhibited
several times. Its last exhibition as a
unit will be held at the Hart Gallery
for five days prior to the sale.

Fighting Frenchmen in New Mexico

Two "Fighting Frenchmen," Victor
Laks and Alain Brayer, who have won
as many decorations for their work
with the French underground as they
have awards for their painting, arrived
recently on the campus of the Univer-
sity of New Mexico. The University
granted them one-year tuition scholar-
ships at the Fine Arts College on the
recommendation of the Institute of In-
ternational Education and the Aide Al-
liee a la Resistance Francaise.

Baziotes Acquired by Modern

Dwarf, by William Baziotes, has been
purchased by the Museum of Modern
Art through the Kootz Gallery.

Auction Calendar

November 6, Thursday evening. Parke-Bernet Galleries: Notable paintings and drawings, from the collection of the late H. L. Larsen. Paintings include *Portrait of Saskia* by Rembrandt; *A View in Delft*; *The Oude Kerk* by Jan van der Heyden; *Still Life* by Van Beyerem; *The Crucifixion*, from the School of Cologne; *Flight into Egypt* by Cozzarelli; *The Visitation*, attributed to Jan Mostaert; works by Brouwer, Van Ruysdael, Pieter Breughel the Younger, Sustermans. Exhibition from Nov. 1.

November 7 and 8, Friday and Saturday afternoons. Parke-Bernet Galleries: French and other furniture and works of art, property of E. B. Schley, Mrs. J. Kearsley Mitchell, others. French 18th century furniture; French color prints; old Sèvres and other porcelains. Oriental, Aubusson and needlepoint rugs. Renaissance furniture and works of art. Tapestries. Sculptures and paintings. Exhibition from Nov. 1.

November 10 and 11, Monday and Tuesday afternoons. Parke-Bernet Galleries: French 18th and 19th century literature and other literary property collected by the late Karriek Riggs, property of P. Bayard Rives, others. French Royal and other armorial bindings; 18th century illustrated books. Fanfare and other bindings. First editions. Derrydale and other press books. Limited Editions Club. Modern French illustrated books. Exhibition from Nov. 5.

November 12, 13, 14 and 15, Wednesday through Saturday afternoons. Parke-Bernet Galleries: English and American 18th century furniture and decorations, property of Mrs. Harry Learned, estate of the late Alice F. G. Morris, others. American pieces include a Carolean spirally turned fruitwood gate-leg table; a Hepplewhite bow-front chest of drawers; Sheraton and Hepplewhite break-front sideboards; dining and occasional tables. Among the English pieces are a Regency break-front bookcase and writing table; a Chippendale carved mahogany tripod table; two Sheraton break-front bookcases and a bow-front chest of drawers and tall case clock. American and Old English silver; English and Continental porcelains; Chinese art objects; paintings and prints; old wooden household implements. Exhibition from Nov. 8.

November 17 and 18, Monday and Tuesday evenings. Parke-Bernet Galleries: Modern French illustrated books with a complete collection of Vollard publications, collected by Daniel Sickles. Books illustrated by Bonnard, Toulouse-Lautrec, Redon, Vertes, others. Modern bindings by Pierre and Antoine Legrain, others. Rare 15th to 19th century books. Exhibition from Nov. 12.

November 17 and 18, Monday and Tuesday evenings. Hart Auction Gallery, Beverly Hills, Calif.: Four hundred Floral Watercolor Paintings by Panrace Bessa, from the Collection of Sr. Paulo de Campos-Porto of Rio de Janeiro. Exhibition from Nov. 12.

November 20, Thursday evening. Parke-Bernet Galleries: American and British portraits of the 18th and 19th centuries, other paintings and sculpture, from the estate of Percy A. Rockefeller, others. American portraits by Gilbert Stuart, George F. Wright, John Wesley Jarvis, George D. Leslie, John Neagle, Rembrandt Peale, George Healy, others. British works by Hoppner, Ozias Humphrey, Thomas Hudson, Francis Cotes, Georges Harlow. French paintings by Vibert, Bouguereau, Gérôme, Diaz; other 19th century work by Israels, Jongkind, Pasini, Schreyer. Sculptures include marble and bronze busts by Houdon, including Voltaire, George Washington and Benjamin Franklin. Exhibition from Nov. 15.

November 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries: French provincial furniture and art objects, removed from the Chateau Provençal de Saint-Felix, by direction of the heirs of Comte de Morigny de la Chelle, and from Paul de Vallon, and other property, sold by the order of Mme. Anna Guérin. Louis XIV-XVI and Directoire commodes, high chests of drawers, *secrétaires* and occasional tables of the period. Directoire dining table and 12 Provençal chairs. Exhibition from Nov. 15.

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Dame in Boston

[Continued from page 24]

strikes consternation by turning, as though in play or for relief from wealthy sitters, to abstractions in watercolor. Thus at Doll & Richards we find Hopkinson papers depicting flattened, angular rocks in bright colors not known to nature, trees shining as symbols only, landscapes more like Marin's than those of Claude Lorrain's. All of this is pretty shocking, perhaps, to some. But we think Hopkinson is entitled to be playful now and then.

Figuring out Kenneth Crawford at the new Charles E. Smith Gallery run by Garabed der Garabedian is just a bit more difficult. For Crawford, a young man, also loves the abstract but seems to scramble up the spectrum, toss it into the air and then transfix the flying pieces into curlicues, blobs and geometric patterns of color. Immense industry, prodigal use of color and incomprehensible form are the result.

Marguerite Pearson at the Guild of Boston Artists is securely entrenched against such turmoil. She paints in oil, carefully, skillfully after ancient dictates, and often brightly. In portraiture she aims at likeness above all, and sometimes has nice tastes in variegated backgrounds and odd groupings. Her flower pieces are surprisingly bold.

Maine forest fires unhappily wiped out Eliot O'Hara's art colony at Goose Rocks near Kennebunk. But if we know our Eliot, he has plenty of energy for a comeback, architecturally speaking.

Millier in Los Angeles

[Continued from page 25]

painter-wife Veree Teasdale and other Hollywood personages.

Patricia Fudger of Beverly Hills (Southern California's North Shore) is that exception, a socialite who is a genuine artist. One may predict from her exhibition, at the Raymond & Raymond Galleries through Nov. 8, that New York will see her paintings before long. She paints an orderly world of vast plains broken by occasional trees, barns or houses lying under blue skies and white clouds. Unlike the real world hers has no faults. Within its limits this art is perfect and the people and animals who inhabit it are untroubled.

The first postwar exhibition by Fred Sexton, consistently good and individual Los Angeles painter, is at the John Decker Studio Gallery to Nov. 10. Sexton would seem to have been born with a fine sense for color and his old master is, quite naturally, Delacroix. His subjects arise from his life. The colorful flower paintings stem from his garden, but his flowers will not wilt. The portraits are of his wife, daughter and friends and the remarkable architectural paintings grew out of his experiences driving a taxi during the war. A series of sensitive drawings by his wife, Gawaine, are also shown.

The Cowie Galleries just closed an exhibit of traditional landscapes by William P. Krehm. These are honestly-painted pictures of mountain and desert, skillfully composed and lighted.

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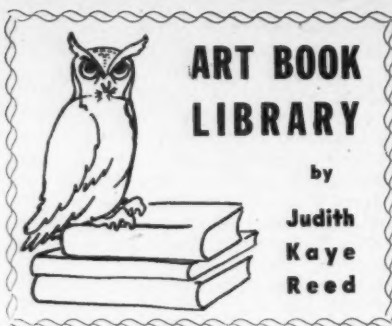
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Two Master Realists

"Rogier Van Der Weyden": Paintings from the Escorial and the Prado. Introduction by Walter Ueberwasser. 1946. New York: Iris Books, Oxford University Press. 14 pp. of text and six color plates. \$6.00.

"Velasquez: Six Reproductions of Paintings from the Prado Museum." Introduction by Jose Ortega Y Gasset. 1946. New York: Iris Books, Oxford University Press. 14 pp. of text and six color plates. \$6.00.

Realism of Van Der Weyden

These new English editions of studies that first appeared in German in 1943, subscribe in text and fidelity of color reproductions to the high standard of that fine series, Iris Books. But beyond the intrinsic value of each—in their presentation of works from the Escorial and the Prado Museums—the books point up the vast difference between two masters of a "realistic" style. For in the works of the 15th century Fleming, Rogier Van Der Weyden, and the 17th century Spaniard, Velasquez, can be seen a range of dissimilarities as great as that between painters of more esthetically-opposed schools.

Born at the beginning of a movement when the constraints and formalism of Gothic art were becoming less important than the realistic depiction of both the natural world and the human emotions of its inhabitants, Rogier is called a primitive, a misleading term for so knowing and accomplished a painter. His reputation, which underwent as many changes as his works did attributions, is now deservedly high.

Following the brilliant Van Eyck brothers, Rogier also set down detailed observations and sought to introduce landscape as a natural setting, but the prime significance of the new reality in his work is seen in his tender and expressive portrayals of emotion, magnificently illustrated in his masterpiece, *The Descent from the Cross* (reproduced here in full and four detail plates) and *The Pieta*, with its unusually free landscape (also reproduced). In these can be seen the curious but typical blending of the new naturalism with the heritage of graceful stylization, here fused by a master in understanding presentations of the Christian drama, to which Rogier gave intimate immediacy.

The introduction to the six reproductions (which also include the brilliant red *Madonna and Child in the Niche*) by Walter Ueberwasser is a warmly sympathetic and charming one.

Velasquez, Court Painter

While Rogier's art, like that of his predecessors, was built upon prescribed subject matter dictated by the church, Velasquez, who became Court Painter to Philip IV at the age of 24, was free for the most part to paint what he wished. And in his choice of subject matter, as well as his style, was evolved a very different kind of realism.

Velasquez is often called a painter's painter, and the title is apt for there appears to be no interest in any of his pictures beyond the desire to set down what he saw exactly as it appeared at that specific moment in time. When he painted a portrait, like the young Infanta Margarita of Austria (reproduced) or the equally famous likeness of Pope Innocent X his account of the subject was not colored by a personal evaluation of character. He neither passed judgment nor sought to penetrate the inner personality, but was content to record with brilliance the face presented by the wearer to the world. Other subjects—which ranged from more conventional religious or mythological scenes to casual groupings of people and things—were also set down in a cool, objective manner, unaltered by moral, emotional or other considerations. And since these scenes are painted with such consummate skill, they become translated again into pictures of a self-contained world, at once tranquil and enduring, but never dependent on the response of the observer.

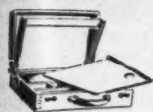
In his introduction to this study of Velasquez (which also reproduces in color *Prince Don Baltasar on Horseback*, *Portrait of the Court Dwarf Don Diego*, *The Maids of Honor*, *The Spinners*) Jose Ortega Y Gasset presents an analytical discussion of the artist that is lively and often provocative reading. In the course of his quick but incisive view of Velasquez' career, he makes much of the artist's early appointment to high position, which he believes swerved his ambition from art. And although he grants him genius he actually explains Velasquez' comparatively small output to the fact that "the secret of his biography, its prodigious paradox, was increasingly revealed: Velasquez did not want, never wanted, to be a painter."

Less startling is his final summary of Velasquez' achievement:

"Just as Descartes traced philosophy back to rationalism, Velasquez traced painting back to visuality. Both related cultural activity to immediate reality. . . . Before Velasquez the art of painting eschewed the temporal, constructing on canvas a world beyond time, without time. Our painter traveled in the very opposite direction: he painted existence when it was about to exist, as it was passing by, vanishing. That is what he tried to immortalize; what he recognized to be the mission of painting: to impart eternity to the moment—almost a blasphemy."

To a modern world divided in its pictorial expression between studies in formal language of art and emotional expression, Rogier's work has an especial appeal. To the same modern world Velasquez' art—which is intellectual and representational—is apt to seem a little cold.

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57th Street in Review

[Continued from page 21]

try side, as well as an occasional portrait. Curiously, her oils sometime suffer from too "pastel" colors, while her pastels have the strength of oils. Her portraits are the strongest of all, for in these she eschews pretty colors, particularly violet, and endows them with verve and spontaneity. Through November 8.—A. L.

Three Shows at Argent

The very busy Argent Galleries are again devoting each of their three galleries to a separate exhibition, this fortnight to one group and two solo shows that run concurrently until November 8.

In the front room are nudes on canvas by Carlo Leonetti, whose work was last seen in 1940 at the Vendome Gallery. Soon after Leonetti joined the armed forces. Now back at home in Florida, where he also conducts art classes, Leonetti has returned to the robust forms and bright color of his earlier painting. In another gallery, John Wisely, a sculptor and ceramist, exhibits his facility in the latter medium with a peculiarly contrasting group of serious and decorative ceramics. Among the former are some sound, sensitive figure pieces that are small but possess the solidity and strength of larger works.

Separating the two exhibitions is a group showing of sculpture and graphic work by members of the National Association of Women Artists.—J. K. R.

Primitive Fantasy

Themes of child-like fantasy are presented at the American British Art Center, where paintings by Adele Brandwen are on view until Nov. 8. Miss Brandwen is a primitive who uses sensitive color to present her pictured musings on people and things. She is at her best when she avoids the cute and the coy for more serious painting, like *The Furs*, a delicate but penetrating study, and the nicely-realized decorative still lifes.—J. K. R.

Painting Tortilla Flat

Seventeen oil paintings by Peggy Worthington, commissioned by Viking Press to illustrate its new edition of John Steinbeck's popular novel, *Tortilla Flat*, are being shown at the Bonestell Gallery, until Nov. 8.

Miss Worthington, who spent much time in Monterey, the setting of the novel, has done a good job in translating the flavor and tender spirit of the book into her vivid paintings of Danny, Pilon, The Pirate and his dogs, and the people and landscape they lived among. The book reproduces all these pictures in clear color and is well printed to make an attractive gift edition that sells for \$6.—J. K. R.

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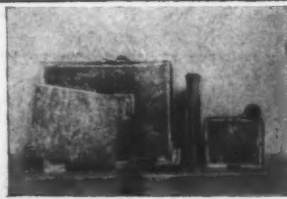
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Clay Bartlett Emerges

By C. J. Bulliet

CHICAGO:—Clay Bartlett is a young man who looks as if he is beginning to go places as a painter. He is having a one-man show of his oils and water colors in the little Palmer House Galleries, operated by Adele Lawson, the good-looking and cheerful young lady who used to sell prints at the Art Institute. This show is a preliminary to an exhibition Bartlett is to have in New York after the first of the year.

Son of Frederick Clay Bartlett, who gave the Helen Birch Bartlett Memorial Collection to the Art Institute (centering around Seurat's *Sunday Afternoon on the Grande Jatte*) Clay has been surrounded from infancy by both art masterpieces and social adulation.

Social adulation, of course, has been a handicap in a world of artists who grew up on the other side of the tracks and belligerently forced themselves into recognition. At Art Club openings, the fact Clay could drink tea gracefully detracted from any basic merits he might have as an exhibitor. But even rugged individualists recognized that the little pictures he painted were in good taste, as were those of his father, the collector.

The elder Bartlett seems to have accepted the role of the dabbler, the cultured amateur. Young Clay is made of sterner, or, at least, more ambitious stuff when it comes to communing with his easel. Not that Fred can be called a namby-pamby. His vigor and resourcefulness in buying the "Grande Jatte" from under the noses of less alert capitalists is still a matter of chagrin for the Louvre, which has (or had before the war) a standing offer of \$400,000 to the Art Institute of Chicago any time we want to sell. Fred Bartlett got it for comparatively a song—but say a grand song, like "Evening Star" from "Tannhauser."

Though Clay Bartlett babbled in babyhood the names of Cézanne and Picasso, the vigor of his Americanism in his show at the Palmer House Galleries is both surprising and delightful. He is remarkably free from the foreign "isms" that pervade American art, spawned, it might seem, by the dead fish of Van Gogh in the first Modernistic painting bought by Fred Bartlett.

Roman Forum in Clay's show, if displayed alone, might lead you to think maybe he was influenced by Chirico. But when you look at another painting of ruins near by, *Wrecked Building*, you'll change your mind. Had he been one of our little American imitators of Chirico, he would have attempted the Chirico technique on any ruins he saw.

Bartlett's *Winter Scene*, a hunters' camp with a slaughtered deer, is as challengingly American as a Currier & Ives print and of real vigor in both subject matter and technique.

There are gleams of salty humor in things like *Rutland Fair*, *Red Trolley* and *Key West Street*.

The fact he has been exposed to good pictures all his life keeps Clay from becoming cheaply melodramatic. If he continues in the way of *Winter Scene* and *Red Trolley*, he may be even forgiven eventually his aristocrat birth.

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Albany, N. Y.

SECOND PRINT BIENNIAL. Dec. 1-31. Print Club of Albany. Open to all artists of U. S. All print media. Jury. Three purchase prizes. Work due Nov. 15 at Albany Institute of History and Art, 125 Washington Avenue, Albany 6, N. Y.

Boston, Mass.

15TH ANNUAL EXHIBITION. Jan. 12-31. Boston Society of Independent Artists. Open to all artists. Media: painting, sculpture, print. Purchase awards. Entry blanks due Nov. 20. Membership fee \$5. For further information write Jessie Sherman, Sec'y, 27 W. Cedar St.

Los Angeles, Calif.

JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND. 1948-1949. Open to American citizens between ages of 18 and 35. Fund totals \$1,500. Will close Aug. 1, 1948. For blanks and further information write Stacey Scholarship Committee, Otis Art Institute, 2401 Wilshire Blvd.

Lowell, Mass.

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Montgomery, Ala.

EIGHTH ANNUAL JURY EXHIBITION WATERCOLOR SOCIETY OF ALABAMA. Jan. 1-31. Montgomery Museum of Fine Arts. Open to all American artists. Media: transparent and opaque watercolor. Jury. Prizes totalling \$200. Fee \$1. Work due Dec. 1. For entry blanks and further information write Dr. J. B. Smith, Secretary, Watercolor Society of Alabama, Dept. of Graphic & Plastic Arts, University, Ala.

New York, N. Y.

AUDUBON ARTISTS 6TH ANNUAL EXHIBITION. Dec. 11-29. National Academy, 1083 Fifth Avenue. Open to all artists. All media. Jury. Prizes. Entry fee \$3. Entry cards due Nov. 26. Work due Dec. 4. For further information write to Room 307, 1501 Broadway, New York City 18.

9TH ANNUAL AMERICAN VETERANS SOCIETY OF ARTISTS, INC. Dec. 10-24. National Arts Club. Entry blanks due Dec. 1. For further information write F. A. Williams, 58 West 57 St., New York City 19.

1ST ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 9-Mar. 1. National Academy Galleries. Open to all artists. Jury. Prizes total \$900. Entry fee to non-members \$3. Work due Jan. 29; must be delivered by artist or agent. Exhibits sent by express or mail accepted by W. S. Budworth & Son, 424 West 52nd St. and Hayes Storage & Packing Service, 305 East 61st St. For further information write Walter L. White, 106 Newbold Pl., Kew Gardens 15, L. I., N. Y.

Paterson, N. J.

MIRROR OF AMERICA, FIRST ANNUAL GREATER PATERSON ART EXHIBITION. Feb. 1-25. Open to all artists. All media. Subject must pertain to Northern Jersey showing the historical, industrial or beauty spots of this area. Entry fee \$1. Awards. Jury. Prizes. Entry cards due Dec. 31. Work due Jan. 15. Work and requests for further information sent to McKiernan Art Center, 2 Park Avenue, Paterson.

Urbana, Ill.

NATIONAL COMPETITIVE EXHIBITION OF CONTEMPORARY AMERICAN PAINTING. Feb. 28-Mar. 28, 1948. University of Illinois. Open to resident artists of U. S. Media: oil, encaustic, tempera. Prizes total \$7,500. Entry cards due Jan. 15 (available Dec. 1). For blanks and further information write Dr. Frank J. Roos, Head, Art Department, 115 Architecture Building, University of Illinois.

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Wichita, Kan.

17TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN GRAPHIC ARTS. Jan. 3-28. Art Association. Open to all artists of U. S. All print media. Jury. Purchase prizes. Work due Dec. 10. For further information write M. G. Schollenberger, Pres., 258 North Clifton, Wichita.

REGIONAL SHOWS

Hagerstown, Md.

CUMBERLAND VALLEY ARTISTS 16TH ANNUAL. Feb. 1-29. Washington County Museum of Fine Arts. Open to all artists living between Harrisburg, Pa., Frederick, Md., Winchester, Va., and Cumberland, Md. Media: oil, watercolor, pastel, prints, drawings, sculpture. Jury. Prizes. Entry cards due Jan. 1. Work due Jan. 15. For further information write Director.

Newark, N. J.

SIXTH ANNUAL OPEN EXHIBITION OF N. J. WATERCOLOR SOCIETY. Jan. 19-Feb. 6. Newark Art Club. Open to all New Jersey born and resident artists. Media: watercolor, pastel. Jury. Entry fee \$1 for members, \$1.50 for non-members. Entry cards due Jan. 9, work due Jan. 12 at Art Club, 38 Franklin Street. For further information and entry blanks write to Herbert Pierce, Sec., 291 Millburn Avenue, Millburn, N. J.

New York, N. Y.

2ND GRAPHIC ARTS NON-JURY SHOW. Nov. 23-Dec. 28. Village Art Center. Open to artists of Greenwich Village & vicinity. Jury of awards. Prizes of one-man & group shows. Entry fee \$1. Work due Nov. 14. For further information write Village Art Center, 224 Waverly Place, New York City 14.

Norfolk, Va.

SIXTH ANNUAL CONTEMPORARY PAINTINGS. Feb. 1948 Irene Leache Memorial. Open to artists born or residing in Va., N. C. Media: oil, watercolor. Jury. Prizes totalling \$350. Entry cards due Jan. 19. Work received Jan. 10-19 at Museum of Arts and Sciences, Yarmouth St., Norfolk. For entry cards and further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

St. Louis, Mo.

7TH ANNUAL MISSOURI ART EXHIBITION. Dec. 1-31. City Art Museum. Open to artists of Missouri or within 50 miles of its borders. Media: paintings, sculpture, prints, craft work. Jury. Entry fee \$1 for those who are not permanent residents of St. Louis proper. For further information write Office of the Secretary, City Art Museum.

Springfield, Mass.

28TH ANNUAL SPRINGFIELD ART LEAGUE MEMBERS' JURY SHOW. Feb. 1-22. Smith Museum. Open to members (dues \$3 per year). Media: oil, watercolor, sculpture, print. Jury. Prizes. Work received Jan. 19, 20. For further information write William Lang, 158 Oak Grove Ave.

Youngstown, Ohio

13TH ANNUAL NEW YEAR EXHIBITION. Jan. 1-25, 1948. Butler Art Institute. Open to present and former residents of Ohio, Pa., Ind., W. Va., Va., Mich., Wash., D. C. Media: oil, watercolor. Jury. Prizes. Work due Nov. 16-Dec. 7. For further information write Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio.

New Art School

The Ramer Art Workshop has opened a new art school at 213 Fourth Ave., New York City, which offers full day and evening courses in painting and drawing. Classes are limited to 15 students and individual instruction is stressed. The faculty includes Ben Zion, Frank Kleinholz, Joseph Solman and Nat Ramer.

Russin Joins Wyoming Staff

Robert Russin, who formerly taught sculpture at the Cooper Union Art School, has joined the staff of the Fine Arts Department of the University of Wyoming.

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Ryder Centennial

[Continued from page 9]

that he should turn to poetry for in-
spiration, for he was markedly suscepti-
ble to it, as well as writing verses him-
self. While there are both poetry and
romance in such paintings as *The Fly-
ing Dutchman* or *The Temple of the
Mind*, there is no sentimentality in
them; the subjects appealing to him
have been passed through the alembic
of his imagination into a magic of fan-
tasy, yet in an inescapable manner mir-
roring truths of the known world.

Ryder made several trips to Europe,
but appears never to have been in-
fluenced by his contacts with its art.
It is recorded that having painted all
day with a group of artists in the glam-
orous light of Venice, he returned with
a canvas of moonlight. It is probable
that he found his greatest inspiration
in these trips in his ceaseless observa-
tion of the sea, particularly at night.

In viewing his great canvases, the
unfortunate results of his faulty paint-
ing technique are apparent, for he em-
ployed many bizarre and unsuitable me-
diums. Yet the majesty of the great
armatures of design remains in such
power that they compel one to share
his vision as the reality of the natural
world. It was partly this lamentable
use of strange mediums that caused so
much criticism of his work in the world
where contemporary artists were skilled
in the art of naturalistic portrayal of
landscape. He exhibited in the National
Academy when he was twenty-six, but
not again for seven years. Rebelling
against the rejection of his work by
this august body, he formed with other
artists the Society of American artists.

Many of Ryder's paintings recall
Monticelli in their jeweled tones, na-
creous surfaces and heaped-up pigment;
and even dark tones display a luminous
richness due to underpainting. Ryder's
desire for perfection made him reluc-
tant to allow his canvases to leave his
studio, where he continued to paint on
them, often to their great detriment.
Impatient patrons clamored often in
vain for the painting sold to them, but
which Ryder was still "improving."

Macbeth and *Witches* remained on
his easel for eighteen years, while the
tale is told of his making Alden Weir a
proposed visit of a few days and re-
maining for several weeks to paint his
host's orchard. The resulting canvas,
Weir's Orchard, a tremulous play of
exquisite color notes, was pronounced
by Weir as having no resemblance to
his orchard, but being far more beauti-
ful.

Ryder was never a complacent art-

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ist; his "grasp always exceeded his reach." While he seized the beauty of the world that his sensitive reaction to it demanded, and enhanced it with mysterious undertones of symbolic significance, yet he always felt that something in the essence of the subject eluded him. It was on this account that he continued to add to his finished canvases until they grew into something quite different from their original conceptions.

Like Blake, Ryder seems able to express concretely such abstract terms as magnificence, power and infinity, by evoking from external nature enough reality to create their visible counterparts. The tremendous masses of dark clouds piled up on the horizon, the sweep of broken waters, the opalescence of moonlight filtering through darkness are all translations of elemental powers expressed in the artist's own idiom.

It is surprising how the canvases in this exhibition, dim in their obscure pigments, hold their own through the strength of their plastic designs. *Macbeth and the Witches*, an eerie summoning up of spectral forms; the tremendous patterning of sea, sky, and dipping sails in *Under a Cloud*; the grandeur of *Toilers of the Sea* still exert an awesome power over the spectator.

While the well known canvases such as the poetic *Pegasus*; the deeply spiritual, realistic portrayal in *Resurrection*; the enchanting *Forest of Arden* and the macabre *The Race Track* are included in the exhibition, there are many less familiar works that affirm equally Ryder's ineluctable rightness of design, substance of form and magic of color. Small wonder that when his work was finally acclaimed a host of imitators sprang up producing fake Ryders in abundance that have no recognizable kinship with his work. Yet it is due in some measure to these spurious canvases that Ryder's full endowment has been obscured. This also caused scholar Lloyd Goodrich, who wrote the catalogue foreword, to embark upon his crusade. (Until Nov. 30, Mondays excepted, open from 1 to 5 p.m.)

—MARGARET BREUNING.

Laning Mural in Kansas City

The National City Bank of Kansas City will unveil a large mural by Edward Laning on November 10. Entitled *Kansas City Convention*, the growth of the city is symbolized around five central figures who were prominent in the development of the region—Daniel Boone, Senator Burton, John Brown, Carrie Nation and an anonymous singing cowboy on horseback. We understand John and Daniel, but why Carrie?



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(Opinions of the League are not necessarily those of the Digest)

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Going Great Guns

If the whole country could awaken to the advantage of American Art Week, and bestir itself as our very live and active California State Chapter is doing, American art would be able to sit up and take notice—and be noticed.

A telegram from Chairman Paul B. Williamson, just as we were getting our copy to ART DIGEST, made us rip our envelope open that we might broadcast the glad tidings. It is amazing. Eighty-nine newspapers are devoting special messages regarding American Art Week. Five are publishing special editions: the Santa Paula Chronicle, Santa Cruz Sentinel, Bakersfield Shopping Guide, Monterey Peninsula Herald, and the Carmel Pine Cone.

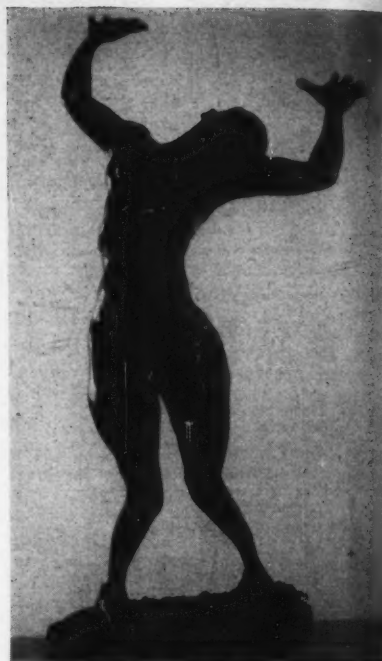
Governor Warren has written a letter of approval which has not yet reached us but we can expect to pub-

lish that later. We have before told you of the splendid organizing work Paul Williamson has done in California and the superb help he has had from James G. Merbs. With the backing of this splendid organization, their work is now bearing fruit. What it will do for art and the artists of the Golden State is inestimable.

Sometime later we expect to print the formula and program of the California Chapter, the work in Indiana and elsewhere, hoping other States will find inspiration and discover for themselves what they may easily do. What we can do in 1948 with the trail blazed!

Announces Demonstrations

In connection with the exhibition of the New York City Chapter, to be staged in the John Wanamaker store, November 1 to 10, inclusive, Chairman Thomas



AMERICAN ART WEEK PRIZE FOR 1947—"DARK ECSTASY," by Gustave J. Noback. This skillful example of Dr. Noback's handiwork has won acclaim in several exhibitions where it has been shown. Inspired by the emotional contortions he witnessed at religious gatherings in Virginia, this little statue has been highly praised at exhibitions where it has been shown. Of his famous San Blas Indian, the New York World-Telegram, reviewing the exhibition at the National Academy, called special attention to it and extolled its craftsmanship. Besides the National Academy Exhibition, Noback has exhibited at the Architectural League, the Pennsylvania Academy and with the Allied Artists of America.

F. Morris announces demonstration for each day by artists he declares are well-known and outstanding. These demonstrations will be at 2 o'clock p.m.

Monday, Nov. 3d, Albert T. Reid, painter of horses and westerns and portraits of beautiful women, will draw and paint a horse.

Tuesday, Nov. 4th, Frederic Allen Williams, sculptor of people and western life, will model a bust of Dr. Neal T. McKee, noted engineer.

Wednesday, Nov. 5th, Hubert DeGroff Main, painter of men and society women and landscapes, will paint a landscape in oils. This demonstration will begin at 3 o'clock instead of the usual 2 o'clock period.

Thursday, Nov. 6th, Frederic Whitaker, former president of Audubon Artists, whose recent show at Grand Central Galleries was an outstanding art event, will paint a landscape in watercolor.

Same day, at 3:30 p.m., Julius Delbos, one of the most popular watercolor artists and many times winner, will also paint a landscape.

Friday, Nov. 7th, Percy A. Leason, whose portrait in last year's Audubon show was one of the most acclaimed, will paint a portrait of one of New York's beautiful young society matrons.

Saturday, Nov. 8th, Gordon Grant

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will paint a marine in oils. His watercolor shows in Grand Central Galleries are noted as sell-outs.

Monday, Nov. 10th, John S. Howell, who has painted the movie stars of Hollywood, will do a portrait in two and a half hours.—ALBERT T. REID.

Inheritance Taxes

Your Board is devoting much thought and time to the study of inheritance taxes. This is a very involved subject which is giving some of our members a lot of worry and involving some seemingly unjust levies. It is tangled up in the rules and considerable red tape of the 48 States, to say nothing of the Federal Government. We shall likely have something to say before too long—we hope. In the meantime, we would like to hear about the experiences of any of our artists or their friends. Please address these to the writer. Tell us anything you know of inheritance taxes.

Art Is a Business

We are privileged to print a very informative piece which sets out the status of the artist and his relation to the business world. This has been prepared by John W. Thompson, a member of the New York bar, and also a member of your National Executive Committee. We wish that you would read it carefully. Better still, file it where you can put your hands on it. Mr. Thompson writes:

The Artist in Business

To the extent that an artist produces and sells his work, he is "in business," whether he likes it or not. By the act of painting a canvas or modeling a statue, he transforms an intangible mental or emotional concept into a tangible thing which immediately becomes personal property, in some respects, of a very special kind.

An original work of art has at least potentially what may be termed an enjoyment or possession quality or value and a reproduction quality or value, each regarded as a kind of property which may be dealt with separately from the other. Thus, the artist may sell his painting but reserve the right to reproduce it in copies for sale; he may keep the painting and sell only the reproduction right; or he may sell both to the same buyer or to different buyers. Many bitter and unfortunate experiences could be avoided if artists, patrons, and dealers were equally well informed in regard to these possibilities.

A general principle under our law is that when one buys a hat, a chair, or other piece of personal property, there are no restrictions, or "hold-outs" by the seller; and the buyer may freely use or sell or otherwise dispose of the thing purchased so long as he breaks no law. In special cases where the seller has a right to impose a restriction on the use or re-sale of personal property, the buyer must be given notice of the restriction or it cannot be enforced against him. For this reason, courts have said that when an artist sells a work of art and gives no indication to the buyer of reserving any right thereto, the buyer gets both the work of art and the right to reproduce it.

In many instances, it is likely that, at the time of sale, neither the artist nor his patron has even thought about reproducing the work. But the artist must think about it—for at this point he leaves the creative role and becomes a business man—in fact a dealer. He must place a value on what he offers for sale and must carry on transactions as nearly as possible with the same kind of knowledge and skill as others whose business is selling.

It is therefore essential that the artist leave no doubt about what he is offering, i.e., whether the picture itself, the reproduction right, or both. If this is always made clear, preferably in writing, to patrons, dealers, galleries, etc., misunderstandings between artists and buyers of their work will be less frequent.

Special circumstances arise where, for example, the artist is commissioned to produce a work "for hire" as they call it in the law books; or the artist is paid in whole or in part through royalties based on the sale of reproductions of his work; or various rights and obligations of the artist in relation to protection of his work from unauthorized copying may be involved. These may justify handling under expert advice.

There are, however, a few underlying principles regarding these and other transactions which all artists should know and which anyone can easily learn and understand without studying law. Indeed, there is no reason why art courses should not include instruction on these subjects. Why teach a person to create a thing of value and leave him ignorant as to how it may be dealt with to his advantage?

November 1, 1947

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute To Dec. 3: *Useful Objects For The Home.*

ALBANY, N. Y.
Institute of Art Nov. 5-30: *North-west Coast Painters.*

BALTIMORE, MD.
Museum of Art To Nov. 16: *Advertising Art.*
Walters Art Gallery To Nov. 23: *17th Century English Drawings and Watercolors.*

Peale Museum To Nov. 16: 7th Regional Annual.

BOSTON, MASS.
Copley Society To Nov. 8: *Priscilla Lowry.*
Doll & Richards Nov.: *American Paintings.*
Boston Guild To Nov. 15: *Henry Brooks.*
Museum of Fine Arts To Nov. 16: *Alexander James Memorial.*
Public Library Nov.: *Asa Cheffets.*

BUFFALO, N. Y.
Albright Gallery To Nov. 23: *Pat-teran.*

CAMBRIDGE, MASS.
Fogg Museum To Nov. 15: *Callot Etchings.*

CHICAGO, ILL.
Art Institute To Nov. 28: *Two Cities: From Nov. 6: 58th American Annual.*
Associated American Artists To Nov. 21: *Umberto Romano.*

CINCINNATI, OHIO
Art Museum To Nov. 15: *New Acquisitions.*

CLEVELAND, OHIO
Museum of Art To Nov. 14: *Dali; To Nov. 30: Louis Sullivan.*

COLORADO SPRINGS, COLO.
Fine Arts Center To Nov. 12: *Adolf Dehn Prints.*

COLUMBUS, OHIO
Gallery of Fine Arts To Nov. 13: *Colonial Americans.*

DALLAS, TEX.
Museum of Fine Arts To Nov. 23: *Old Masters.*

DAYTON, OHIO
Art Institute Nov.: *Gallery Additions.*

DENVER, COLO.
Art Museum To Nov. 16: *Britannica Collection.*

EUGENE, ORE.
Univ. of Oregon To Nov. 13: *Syracuse Ceramic Annual.*

FORT WORTH, TEX.
Art Assn. To Nov. 22: *Downtown Gallery Loan.*

HARTFORD, CONN.
Wadsworth Atheneum To Dec. 7: *Painters of Architecture.*

HOLLYWOOD, CALIF.
Stendahl Galleries Nov.: *Ancient American Art.*

HOUSTON, TEX.
Museum of Fine Arts To Nov. 15: *American Texas General.*

INDIANAPOLIS, IND.
Herron Institute To Nov. 9: *Chinese Ceramics.*

KANSAS CITY, MO.
Art Institute Nov.: *Umberto Romano; Dante Alighieri.*

LAWRENCE, KAN.
Museum of Art To Dec. 1: *Winold Reiss; Bernice Lopes.*

LOS ANGELES, CALIF.
County Museum Nov.: *3rd Regional Quarterly.*
Cowie Galleries Nov.: *Emil Kosa, Jr.*
Hartwell Galleries To Nov. 28: *Stan Foray.*
Hatfield Galleries Nov.: *Modern French.*
Mid 20th Cent. Nov. 9-29: *Lundberg.*
Taylor Galleries Nov.: *Contemporary American Group.*
Vigevano Galleries To Nov. 12: *Utrillo.*

LOUISVILLE, KY.
Speed Museum Nov.: *Kentucky Portraits.*

MADISON, WIS.
Univ. of Wisconsin Nov.: *14th Annual Salon.*

MANCHESTER, N. H.
Currier Gallery Nov.: *Chrysler War Paintings.*

MASSILLON, OHIO
Massillon Museum Nov.: *12th Regional Annual.*

MINNEAPOLIS, MINN.
Institute of Arts Nov.: *Paul Revere and His Time.*
Walker Center To Nov. 16: *La Tausca Shore.*

MONTCLAIR, N. J.
Art Museum To Nov. 23: *17th Regional Annual.*

MONTREAL, CAN.
Art Association From Nov. 6: *Royal Academy Show.*

MOUNT VERNON, N. Y.
Art Assn. Nov. 5-28: *2nd Regional Annual.*

NEWARK, N. J.
Newark Museum Nov.: *Early American Portraits.*

NEW BRITAIN, CONN.
Art Museum Nov.: *American Provincial Paintings, Halliday-Thomas Collection.*

NEW ORLEANS, LA.
Delgado Museum Nov.: *Artists and Closets.*

NORFOLK, VA.
Museum of Art Nov.: *Edwin Blashfield.*

OAKLAND, CALIF.
Art Gallery To Nov. 9: *15th Regional Annual.*

OBERLIN, OHIO
Allen Museum Nov.: *Ernst Josephson.*

OKLAHOMA CITY, OKLA.
Art Center Nov. 8-25: *11th Print Annual.*

OMAHA, NEB.
Joslyn Museum To Nov. 23: *1st Regional Annual.*

PASADENA, CALIF.
Art Institute To Nov. 23: *Buckley MacGurrin.*

PHILADELPHIA, PA.
Academy of Arts From Nov. 8: *45th Watercolor, 46th Miniatures Annual.*
Art Alliance To Nov. 16: *Contemporary American Illustration.*
Artists Gallery From Nov. 5: *Thomas Boatelle.*
Carlen Gallery Nov.: *African Wood Sculpture.*
Print Club Nov. 7-28: *Textiles.*

PHOENIX, ARIZ.
State Fair Nov. 7-17: *22nd Regional Annual.*

PITTSBURGH, PA.
Carnegie Institute Nov.: *American Annual.*

PORTLAND, ORE.
Art Museum To Nov. 22: *Ben-Zion; To Nov. 15: Albert Rungquist.*
Museum of Art To Dec. 7: *Portrait of an Artist.*

RICHMOND, VA.
Museum of Fine Arts To Nov. 16: *Cinquecento Panels; To Nov. 23: Pratt Collection.*

ROCHESTER, N. Y.
Art Center To Nov. 19: *Abbott Collection.*

ROCKFORD, ILL.
Burpee Gallery To Nov. 9: *Zoltan Sepeshy.*

ST. LOUIS, MO.
City Museum To Nov. 10: *40th Anniversary Show.*

ST. PAUL, MINN.
Hammann Univ. To Nov. 26: *Contemporary Artists.*

SAN ANTONIO, TEX.
Witte Museum To Nov. 16: *Xavier Gonzales.*

SAN FRANCISCO, CALIF.
Museum of Art To Nov. 9: *Art In Cinema; Advertising Art.*

SANTA FE, N. M.
Art Gallery Nov.: *17th Century Dutch Paintings.*

SPRINGFIELD, ILL.
Assn. Gallery Nov.: *Seaboard and Midland Moderns.*

SYRACUSE, N. Y.
Art Museum From Nov. 9: *12th Ceramic Annual.*

TERRE HAUTE, IND.
Swope Gallery Nov.: *American Still Lifes.*

TOLEDO, OHIO
Museum of Art To Dec. 15: *Modern Sculpture.*

TORONTO, CAN.
Art Gallery To Nov. 14: *Contemporary British Works.*

TRENTON, N. J.
State Museum To Nov. 23: *Jacob Lawrence.*

TULSA, OKLA.
Philbrook Center Nov.: *Laura Clubb Collection.*

UTICA, N. Y.
Munson-Williams-Proctor Nov.: *Philip Guston.*

WASHINGTON, D. C.
Festa Club To Nov. 21: *Eliot O'Hara.*
Corcoran Gallery Nov.: *2nd Regional Annual.*
Library of Congress Nov.: *Early Architecture of South.*
Smithsonian Institution To Nov. 23: *Sue Fuller.*
Whyte Gallery Nov. 7-30: *Robert Gates.*

WICHITA, KAN.
Art Assn. To Nov. 10: *William Schoarte.*

WILMINGTON, DEL.
Art Center To Dec. 7: *34th Regional Annual.*

YOUNGSTOWN, OHIO
Butler Institute To Nov. 7: *25th Anniversary Buckeye Club.*

NEW YORK CITY

A. U. A. Gallery (63E57) Nov. 3-24: Mervin Jules.

Academy of Medicine (5th at 103) To Nov. 8: N.Y. Physicians Art Club.

Acquavella Galleries (38E57) Nov.: Selected Old Masters.

A-D Gallery (130W46) To Nov. 28: Alex Steinhilber.

Allison & Co. (32E57) Nov.: Watercolors and Drawings.

American British Art Center (44W 56) To Nov. 8: Brandt; From Nov. 10: Ullman.

Argent Galleries (42W57) To Nov. 8: Leone; Nov. 10-22: Teichman; Anita Goot.

Artists Gallery (61E57) To Nov. 22: Jennings Tofel.

Artists League of America (77 Fifth Ave.) To Nov. 19: Members Exhibition.

Asbly Gallery (18 Cornelia) Nov.: Watercolor Group.

Associated American Artists (711 Fifth) To Nov. 15: Chaim Gross; Nov. 10-25: Joe Jones.

Babcock Galleries (38E57) To Nov. 15: Edward Rosenfeld.

Barzansky Galleries (664 Mad.) To Nov. 15: Gatto.

Belmont Galleries (26E55) Nov.: Belmont Color-Music Paintings.

Bignou Gallery (32E57) To Nov. 15: Gallery Group.

Binet Gallery (87E57) To Nov. 14: Cusumano.

Bland Gallery (45E57) Nov.: Early American Paintings.

Bonestell Gallery (18E57) To Nov. 8: Peggy Worthington; Nov. 10-22: Lois Munn.

Brooklyn Museum (Eastern Pkwy.) To Nov. 16: Boris Margo.

Brooklyn Public Library (Grand Army Pl.) To Nov. 17: Torjesen.

Brunner Gallery (110E58) Nov.: Old Masters.

Buchholz Gallery (32E57) To Nov. 15: Picasso Lithographs.

Carlebach Gallery (937 Third) To Nov. 15: Herold; Barnett.

Carstairs Gallery (11E57) To Nov. 7: Segonzac and Dufy.

Century Assn. (7W43) Nov. 5-30: Artists Members Group.

Chinese Gallery (38E57) To Nov. 14: Ralph Rosenberg.

Contemporary Arts (106E57) To Nov. 14: Joe Wolins.

Downtown Gallery (32E51) To Nov. 8: Siporin; Nov. 11-29: Niles Spencer Paintings.

Durand-Ruel (12E57) Nov. 10-29: Degas.

Durlacher Bros. (11E57) To Nov. 22: Old Master Drawings.

Duxson Bros. (720 Fifth) Nov.: Masterpieces of Art.

Egan Gallery (63E57) To Nov. 8: Tsvetkov Still Lifes; Nov. 10-29: John Road.

Eggleston Galleries (161W57) To Nov. 15: Harris; Fligel.

8th St. Gallery (33W8) To Nov. 16: Gotham Painters.

Feigl Gallery (601 Mad.) Nov. 4-22: Morris Davidson.

Ferrari (63E57) To Nov. 8: Fuller Potter; Nov. 10-22: Wing Howard; Landscapes of Lebanon by Lane.

44th St. Gallery (133W44) To Nov. 8: Her; From Nov. 10: Betty Lane.

French & Co. (210E57) Nov. 5-17: Countess de Rougemont.

Frick Collection (1E70) Nov.: Permanent Collection.

Friedman Gallery (20E40) Nov.: Robert M. Jones.

Gallery Vivienne (1040 Park) Nov. 5-21: Andres Salgo.

Garret Gallery (47E12) Nov.: Rogers.

Glackens Studio (10W9) Nov.: Glackens Memorial.

Grand Central Galleries (15 Vand.) To Nov. 8: Founders' Show (55E 57) To Nov. 8: Durfee.

Grolier Club (47E60) Nov.: American Hand Bindings.

Hammer Galleries (682 Fifth) Nov.: Permanent Collection.

Hugo Gallery (26E55) To Nov. 14: Rina Rosselli.

Kennedy & Co. (785 Fifth) Nov.: Herb Olsen Watercolors.

Kleemann Galleries (65E57) To Nov. 15: Werner Dreves; Nov. 10-29: John Shays.

Knodder Galleries (14E57) Nov. 10-29: Profiles by Bernard Boutet de Monvel.

Kootz Gallery (15E57) To Nov. 22: Gottlieb.

Kraushaar Galleries (32E57) To Nov. 15: Anna Licht.

Laurel Gallery (48E57) To Nov. 8: Goodman; Nov. 8-22: Bumpel Usel.

Levitt Gallery (16W57) From Nov. 8: The Arts Integrate.

John Levy Gallery (11E57) Nov. Old Masters.

Julien Levy Gallery (42E57) Nov. Carl Hall.

Lillienfeld Galleries (21E57) Nov. 8-29: Frederick Serger.

Luyber Galleries (112E57) To Nov. 8: Watercolors by Xavier Gousses; Nov. 10-22: Paintings by Saul Schary.

Macbeth Gallery (11E57) Nov.: Henry Gasser.

Manor House (383 Mad.) To Nov. 21: Parsons School Competition.

Matisse Gallery (41E57) Nov. 4-29: Matta.

Metropolitan Museum (Fifth at 82) From Nov. 7: Japanese Prints. Nov.: American Sculpture.

Midtown Gallery (605 Mad.) To Nov. 14: William Palmer.

Milch Galleries (55E57) To Nov. 15: Leon Kroll.

Morton Galleries (117W58) Nov.: Group Show.

Museum of Modern Art (11W58) To Jan. 4: Ben Shahn; Elements of Design; To Nov. 23: Van der Rohe.

Museum of Non-Objective Painting (24E54) Nov.: New Loan.

National Arts Club Dec. 10-24: 9th Annual American Veterans Society of Artists.

National Academy (1083 Fifth) From Nov. 12: Society of American Etchers.

New-Age Gallery (133E56) Nov.: Group Show.

Newcomb-Macklin (15E57) To Nov. 8: Louise Farnsworth.

N.Y. Historical Society (Cent. Pl. W. at 77) Nov.: Remington.

N.Y. Public Library (Fifth at 81) Nov.: Japanese Prints.

Newhouse Galleries (15E57) Nov.: Distinctive Paintings.

Newman Gallery (150 Lex.) Nov. 18th Cent. American Portraits.

Newton Gallery (11E57) To Nov. 17: Nathanson.

Nicholson Gallery (60E57) Nov.: Group Exhibition.

Nierendorf Gallery (53E57) Nov.: Paul Klee.

Niveau Gallery (63E57) Nov. 6-27: Women of France.

Norlyst Gallery (59W56) From Nov. 10: Ronnie Elliott.

Parsons Gallery (15E57) Nov. 3-22: Hedda Sterne.

Passedelli Gallery (121E57) To Nov. 22: Jose de Creeft.

Pepsi Cola Opportunity Gallery (9W57) Nov.: Edgar Ewing.

Peris Gallery (32E58) From Nov. 10: Mario Carreno.

Pinacoteca (20W58) From Nov. 10: Ilga Bolotowsky.

Portraits, Inc. (460 Park) From Nov. 11: Portraits of Houses.

Rehn Gallery (683 Fifth) To Nov. 8: Burchfield; Nov. 10-29: Brook.

Riverside Museum (210 Riverside) To Nov. 16: Soc. Women Artists.

Roberts Art Gallery (380 Canal) Nov.: Permanent Group Show.

RoKo Gallery (51 Greenwich) To Nov. 29: Contemporary Americans.

Rosenberg Galleries (16E57) To Nov. 15: Max Weber.

Salmagundi Club (47 Fifth) To Nov. 7: Black and White Show.

Salpeter Gallery (128E58) To Nov. 15: Hazel McKinley.

Bertha Schaefer (32E57) Nov. 10-29: Dubin Oils; Behl Sculpture.

Schaeffer Galleries (52E58) Nov.: Old Masters.

Schneider-Gabriel Galleries (69E57) Nov.: Permanent Collection.

Schultheis Galleries (15 Maiden Lane) Nov.: Old Masters.

Schoneiman Galleries (73E57) Nov.: Fine Paintings, All Schools.

Sculptors Gallery (4W8) To Nov. 29: Abstract, Non-Objective Work.

Seligmann & Co. (5E57) To Nov. 20: Roger De La Frenaye.

Seligman-Helft (11E57) To Nov. 22: Chardin to Cezanne Still-Lifes.

Serigraph Gallery (38W57) To Nov. 8: James McConnell; Nov. 10-29: Robbins; De Caro.

Silberman Galleries (32E57) Nov.: Old Masters.

Society of Illustrators (128E63) To Nov. 28: Members Annual.

Tribune Art Center (100W42) To Nov. 15: Unknown Van Goghs.

Village Art Center (234 Waverly) To Nov. 16: Nov. Jury Show.

Weyhe Gallery (794 Lex.) To Nov. 26: Joseph Gerard.

Whitney Museum (10W8) Nov.: Ryder Centennial.

Wildenstein & Co. (19E64) To Dec. 6: Mary Cassatt.

Willard Gallery (32E57) Nov. 4-29: Mark Tobey.

Young Gallery (1E57) Nov.: Old and Modern Paintings.

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